

ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING

THURSDAY, MAY 4TH, 1916  
AND CONTINUING UNTIL THE MORNING OF  
THE DATE OF SALE INCLUSIVE

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VALUABLE  
ANCIENT AND MODERN  
PAINTINGS

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM OF  
THE PLAZA HOTEL  
FIFTH AVENUE, 58th TO 59th STREET, NEW YORK

ON TUESDAY AND WEDNESDAY EVENINGS  
MAY 9TH AND 10TH, 1916  
BEGINNING PROMPTLY AT 8.15 O'CLOCK

AND CONCLUDING

AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH

ON THURSDAY EVENING  
MAY 11TH  
BEGINNING PROMPTLY AT 8.15 O'CLOCK



ILLUSTRATED CATALOGUE  
OF  
NEARLY THREE HUNDRED  
VALUABLE PAINTINGS

BY ANCIENT AND MODERN MASTERS

INCLUDING  
AN EXTRAORDINARY GROUP OF  
EARLY AMERICAN PORTRAITS

THE PROPERTY OF

MRS. BENJAMIN THAW  
MR. ALEXANDER MORTEN, MR. P. H. McMAHON  
MR. CHARLES BEERS, MRS. JOSEPH M. CARLISLE  
THE ESTATE OF THE LATE MRS. GERTRUDE COWDIN  
TO BE SOLD BY ORDER OF MR. JOHN E. COWDIN, EXECUTOR  
AND SEVERAL OTHER OWNERS AS SPECIFICALLY  
SET FORTH IN THIS CATALOGUE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1916

414



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

6/19/16

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

# CATALOGUE

IMPORTANT NOTICE

THE FIRST TWO SESSIONS

OF THIS SALE

WILL TAKE PLACE

ON TUESDAY AND WEDNESDAY EVENINGS

MAY 9th AND 10th, 1916

BEGINNING PROMPTLY AT 8.15 O'CLOCK

IN THE GRAND BALLROOM OF THE PLAZA

AND

THE CONCLUDING SESSION

WILL BE HELD

ON THURSDAY EVENING, MAY 11th

AT 8.15 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

# FIRST EVENING'S SALE

TUESDAY, MAY 9, 1916

IN THE GRAND BALLROOM OF

## THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8.15 O'CLOCK

### Robert Henri, N.A.

AMERICAN: 1865—

#### 1—COAST OF MONHEGAN, MAINE

65—

Panel: Height 8 inches; length, 10 inches

*W. W. Seaman Agent*

THE waves of the ocean rolling in against a rocky coast, their crests breaking into white foam.

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

### Arthur B. Davies

AMERICAN: 1862—

#### 2—PASTORAL

1, 00—

Canvas: Height, 8 inches; length, 12½ inches

*William Macbeth*

TWO GROUPS of figures are seen on either side of a stream which winds through meadow lands. In the middle distance are clumps of trees, their forms rising against the evening sky.

*Signed at the lower right.*

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

## James Abbott McNeill Whistler

AMERICAN: 1834—1903

### 3—AN INN IN AN ENGLISH VILLAGE

4-70

Water color: Height,  $6\frac{1}{4}$  inches; width,  $4\frac{1}{4}$  inches

Atto E. Turner - Acquis

IN the foreground is a street, or square, indicated by a few slight washes. Beyond appears a little inn with greenish-yellow walls and overhanging porch roof.

Authenticity guaranteed and attested by a letter.

Property of ALEXANDER MORTEN, Esq.

## Ralph Albert Blakelock, N.A.

AMERICAN: 1847—

### 4—LANDSCAPE WITH INDIANS

130

Canvas: Height, 10 inches; width, 8 inches

Indecor. Rev

AT the foot of a hill, which rises to the top of the picture, where appears a bit of sky, two Indians are seen, in the left foreground, near a pool, one seated and the other standing. The canvas presents an agreeable harmony of quiet tints of color.

Signed at the lower left.

Purchased from the artist.

Property of P. H. McMAHON, Esq.

**Thomas Wilmer Dewing, N.A.**

AMERICAN: 1851—

5—*A LADY*

200 "

Pastel: Height,  $10\frac{3}{4}$  inches; width, 8 inches

*Elto Corner-Agent*

A SEATED figure, in profile view, of a young woman, whose head is turned to the left, showing the face in three-quarters, and whose hands are folded in her lap. The costume is a low-neck dress of pink.

*Signed at the lower left.*

*Bought from N. E. Montross.*

*Property of ALEXANDER MORTEN, Esq.*

**Arthur B. Davies**

AMERICAN: 1862—

6—*GROUP OF FOUR CHILDREN*

240 "

Pastel: Height, 12 inches; width, 9 inches

*Wm. Macbeth*

FOUR children in back view, two of whom are nude and two with light filmy drapery, their arms gracefully embracing each other's bodies; in a landscape setting of foliage and green grass.

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

**Robert Reid, N.A.**

AMERICAN: 1863—

**7—HEAD OF A YOUNG WOMAN**

*Wm. Alexander*

*Panel: Height, 12 inches; width, 9 inches*

*700*

A BUST picture of a young woman with light brown hair, showing the neck and shoulders in back view and the head turned to the spectator's left, so that it is seen in profile. The shoulders are draped by an evening gown and the background is of bluish gray.

*Property of the Estate of the late Mrs. GERTRUDE COWDIN.*

**Ralph Albert Blakelock, N.A.**

AMERICAN: 1847—

**8—A VASE OF FLOWERS**

*1600*

*Panel: Height, 11½ inches; width, 5¾ inches*

*See more Poet's*

WHITE and red carnations, yellow zinnias and some blue blossoms, in a glass vase.

*Signed at the lower right.*

*Purchased from the artist.*

*Property of P. H. McMAHON, Esq.*



## Ralph Albert Blakelock, N.A.

AMERICAN: 1847—

### 9—CARNATIONS AND ZINNIAS

36 "

Panel: Height,  $11\frac{1}{2}$  inches; width,  $7\frac{3}{4}$  inches

*Elta Bernier Agent*

A BOUQUET of red, pink and white carnations and yellow zinnias in a glass vase.

*Signed at the lower right.*

*Purchased from the artist.*

*Property of P. H. McMAHON, Esq.*

## Henry Ward Ranger, N.A.

AMERICAN: 1858—

### 10—GATHERING WOOD

75 "

Water color: Height, 16 inches; width, 11 inches

*W. W. Seaman Agent*

TWO SMALL figures of peasant women, who are out on a November day gathering fallen branches for firewood, animate the landscape, which shows a narrow road leading across a brook to the dooryards of red-roofed cottages, seen on the right. A tree, near the center of the composition, with a few leaves yet hanging on its branches, is outlined against a sky of gray, and some crows are flying over the fields.

*Signed at the lower left, and dated '84.*

*Property of CHARLES BEERS, Esq.*

## George Herbert McCord, A.N.A.

AMERICAN: 1840—1909

### 11—OFF THE COAST OF HOLLAND

55.2 *Canvas: Height, 12 inches; length, 16 inches* *H. Sheldon*

A FLEET of Dutch fishing boats with varicolored sails scudding before the wind, from the left of the picture, into the open sea. At the extreme right, gray in the distance, a vessel leads the fleet. The sky shows clouds of white and gray, a space of blue at the left.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*

## Guillaume Seignac

FRENCH: CONTEMPORARY

### 12—IN A DILEMMA

57.1 *Panel: Height, 13½ inches; width, 10 inches* *R. A. Correa*

TWO LITTLE girls, one but a child, are depicted standing before the large fireplace of a living-room in a French farmhouse. The smaller girl, having emptied the contents of a pair of sabots, which are seen on the floor, on Christmas morning or the day of her fête, into her little white gown held before her as a receptacle, has let drop packages of candies, oranges and other little gifts, and the older sister, with dolls tucked under her arm, while helping the little one to hold on to what she has, is in a dilemma about how to let go so as to pick up what has fallen.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*



## Karl Breydel

GERMAN

### 13—*THE BATTLE*

*K. Sheldon*

*Fig. 13*

Height, 11½ inches; length, 18 inches

IN the foreground a spirited conflict is taking place between opposing parties of horsemen, with battalions of troops in movement farther away. Beyond, in the middle distance, a city, on the banks of a river, with mountains on the left. At the right a castle on a hill. The sky is of tempered blue with clouds of white and gray.

Property of MRS. BENJAMIN THAW.

**W. F. Witherington, R.A.**

BRITISH

**14—ENGLISH LANDSCAPE**

30'—

*Canvas: Height, 12 inches; length, 16 inches*

*R. Hunt*

A DOMESTIC landscape showing a road, lined with trees, passing before the doors of ancient cottages, a little girl, in black basque and pink skirt, coming to fill a pitcher at a well, and another child at play on the roadside with a black and white terrier. Sunlight falls from the left and the trees cast shadows over the road and the dooryards.

*Signed at the lower left.*

*By order of an Executrix.*

**Nicolas Berghem (Attributed to)**

**15—CATTLE AND LANDSCAPE**

60'—

*Canvas: Height, 16½ inches; length, 19 inches*

*F. Baumerster*

A GROUP of cows in foreground, with a donkey laden with goods, and goats, in a landscape setting of an evening effect. On right, a high bank crowned with trees; at left a lad approaching on a donkey with a load of fagots. Sky ruddy at horizon, blue-gray above, with clouds.

*Property of MRS. BENJAMIN THAW.*



## Adriaen Van de Velde

Dutch: 1636—1672

### 16—*LANDSCAPE AND CATTLE*

70 — Panel: Height,  $14\frac{1}{2}$  inches; length,  $19\frac{3}{4}$  inches

*Elte Berner Aans*

A GROUP of cows and two sheep, with a maid milking a mouse-colored cow at left. A sorrel and white cow is in the center and a peasant is seen leaning on a gate at the left. There are trees in the foreground, one consisting only of the trunk and a branch or two that have grown out after the top broke off. Beyond are pastures, trees and other cattle grazing.

*Signed on the gate at the left.*

*By order of an Executrix.*

**Arthur B. Davies**

AMERICAN: 1862—

17—*VISIONS OF GLORY*

*Samuel C. Phillips*

420. — *Canvas: Height, 10½ inches; length, 15¾ inches*

A BLOND-HAIRED youth in armor and with a red cloak hanging from his shoulder, standing at the foot of an oak. The figure is placed in the center of the composition. The background is a forest view with sunlight striking across the green grass in the foreground.

*Signed at the lower right center.*

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

**William Langson Lathrop, N.A.**

AMERICAN: 1859—

18—*LANDSCAPE*

*Wm. Lathrop*

420. — *Canvas: Height, 14½ inches; length, 18 inches*

IN the foreground a valley and a stream, with a hamlet on the flatlands; beyond, a hillside, and overhead a sky of gray clouds.

*Signed at the lower right.*

*Property of ALEXANDER MORTEN, Esq.*

**Robert Reid, N.A.**

AMERICAN: 1863—

19—*LANDSCAPE*

550

Panel: Height,  $12\frac{1}{2}$  inches; length, 16 inches

*R. M. Reid*

A STREAM occupies the foreground, reflecting a blue sky and the varicolored foliage of the undergrowth on the bank which is seen at the upper part of the composition.

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

**John H. Twachtman**

AMERICAN: 1853—1902

20—*LANDSCAPE*

970

Canvas: Height,  $12\frac{3}{4}$  inches; length,  $18\frac{1}{2}$  inches

*A. A. Twachtman*

AMID rolling, green pastures, with stone fences, a white house and some other buildings are seen near the middle of the picture, partly masked by a few slender trees that grow in the foreground. Beyond is a range of hills and the sky, above, is of blue with white clouds.

*Signed at the lower left.*

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

**Childe Hassam, N.A.**

AMERICAN: 1859—

**21—A FLOWER GARDEN**

130 — Water color: Height,  $19\frac{1}{2}$  inches; width,  $13\frac{1}{2}$  inches

*N. W. Leaman Agent*

BERMUDA lilies, azaleas, blue larkspurs and other blossoms in a flower bed. At the top of the picture, above the flowers and leaves, is a glimpse of the sea.

*Signed at the lower left, and dated 1893.*

*Purchased from N. E. Montross.*

*Property of ALEXANDER MORTEN, Esq.*

**Juliet Thompson**

AMERICAN: CONTEMPORARY

**22—HEAD OF A YOUNG WOMAN**

380 — Pastel: Height,  $19\frac{1}{2}$  inches; width,  $15\frac{1}{2}$  inches

*J. A. DeWitt*

A PICTURE of a young woman with an old-fashioned bonnet of blue set on the back of her head and blond hair falling in loose curls on each side of her face.

*Signed at the upper left.*

*Purchased from the artist.*

*Property of ALEXANDER MORTEN, Esq.*



## Charlotte Buell Coman, A.N.A.

AMERICAN: CONTEMPORARY

### 23—LANDSCAPE

Canvas: Height,  $16\frac{1}{2}$  inches; length, 19 inches

*a. a. b. ealy*

THE foreground shows green meadows with a brook flowing through them. In the middle distance is rising ground with a few houses, tree-covered hills appearing beyond and their masses forming a diversified silhouette against the sky of gray and white clouds. The effect depicted is of sunshine tempered by the morning mists.

*Signed at the lower left.*

*Purchased from William Macbeth.*

*Property of ALEXANDER MORTEN, Esq.*

## Eastman Johnson, N.A.

AMERICAN: 1824—1906

### 24—THE FINISHING TOUCH

Millboard: Height,  $20\frac{1}{2}$  inches; width,  $16\frac{1}{2}$  inches

*meredith care*

A GROUP of two girls in the living-room of an American farmhouse. One, the taller of the two, in jacket of black, with red braid, and skirt of orange, is standing facing to the right, where there is an open window, and holding her hat, trimmed with a pink posy and ribbons of blue, by her side with her right hand. She seems to be ready to go out, perhaps to church, but her little sister, in plain everyday frock of green, is reaching up to arrange her collar or to pin a brooch at her neck so that there may be no fault to find by the critical. A homelike, domestic scene, sincerely portrayed.

*Signed at the lower left, and dated 1872.*

*From the artist's sale.*

*Property of P. H. McMAHON, Esq.*

## Theodore Robinson

AMERICAN: 1852—1896

### 25—AN ANCIENT HOUSE: WINTER

230<sup>00</sup>

*Canvas: Height, 18 inches; length, 22 inches*

*W. M. Brewster*

A MONUMENTAL gateway, adjoining a white-walled house which stands, surrounded by a wall, on a slight eminence, is the commanding point of interest in the picture. Snow covers the roofs and various projections and spreads its white mantle over the foreground. A glimpse of distant country is seen dimly at the left, and above is a winter sky of gray.

*Stamp on the back of canvas:* "Theodore Robinson Sale, March 24, 1898."

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

## Frederick W. Kost, N.A.

AMERICAN: 1861—

### 26—DUCK SHOOTING

55<sup>00</sup>

*Canvas: Height, 16 inches; length, 24 inches*

*W. M. Brewster*

A SPORTSMAN, kneeling at the side of a stream, in the foreground, in the dim light of dawn, is aiming his gun at a flight of ducks, seen rising from the sedges in the middle distance, on the right. On the left of the picture are some trees in the sparse foliage of late autumn. The sky, partly covered with gray clouds, shows a streak of yellow light at the horizon, a sign of the break of day.

*Signed at the lower right.*

*Property of P. H. McMAHON, Esq.*

## William Merritt Post, A.N.A.

AMERICAN: 1856—

### 27—THE LOWLAND MEADOWS

*Alta Barnes Rogers*

350"

Canvas: Height, 16 inches; length, 26 inches

A SLUGGISH stream flows through the meadows, widening out in the foreground where, on the right, there is a cottage set amid a group of trees. In the distance, on the left, appears a line of hills. The sunset sky shows warm gray, tawny-tinted clouds at the horizon, a space of greenish-blue above, and heavier clouds still higher up. The effect is forcefully rendered.

*Signed at the lower left.*

Property of P. H. McMAHON, Esq.

## Edward Gay, N.A.

AMERICAN: 1838—

### 28—THE FISHERMAN'S HOME,

EASTCHESTER CREEK

110"

*A. G. Gabrielle*

Canvas: Height, 18 inches; length, 24 inches

IN this pleasant landscape, illumined by the last rays of the sun on an autumn day, a stream flows from the left foreground into the middle of the picture. On its banks, at the right, the foliage of the topmost branches of a group of trees is lit up by the sun and nearby, on rising ground, a cottage nestles among the shrubbery. Drawn up on the bank of the stream, at the right, is a punt with a fisherman beside it. Overhead is a sky full of pink-tinted clouds and in a space of blue in the upper portion is the thin crescent of the new moon.

*Signed at the lower right.*

Property of P. H. McMAHON, Esq.

## Frank Knox Morton Rehn, N.A.

AMERICAN: 1848—1915

### 29—THE GULF STREAM

G. H. Blakeley

300'—

Canvas: Height, 16 inches; length, 28 inches

THE open sea with a vessel on the horizon. From the upper part of the sky of gray, with warm-tinted accents, the sunlight falls and illumines the tumbling waves.

*Signed at the lower left, and dated 1902.*

*Property of P. H. McMAHON, Esq.*

## Theodore Robinson

AMERICAN: 1852—1896

### 30—THE WHITE BARN

Ges. B. Wheeler

510'—

Canvas: Height, 15½ inches; length, 25½ inches

A FENCED roadway leads from the left foreground to the entrance of a large barn with white walls, which fills the middle part of the composition. The effect depicted is one of moonlight, and dark shadows are cast from the left on the grass in the foreground by trees outside of the picture. The moonlight, less intense than in the clearer atmosphere of the northern states in America, is characteristic of the close of the long twilights in the north of France, and the effects are rendered in the picture with truth of observation.

*Stamp on the back of canvas: "Theodore Robinson Sale, March 24, 1898."*

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*



## Early Spanish School

### 31—*SAINT IN ATTITUDE OF PRAYER*

210 — Canvas: Height, 19 inches; width, 14 inches

A HEAD and bust, to left, of a young woman; curling brown hair falling about her neck from under head-covering of olive-gray; scarlet bodice and cloak of ultramarine blue; hands held together with fingertips touching.

Property of MRS. BENJAMIN THAW.

## Bernard Van Orley

FLEMISH: 1491?—1542

### 32—MADONNA AND CHILD

280 °—

Panel: Height, 19 inches; width, 14 inches

*J. R. Levent*

A HALF-LENGTH figure of the Madonna, in blue robe and red cloak, suckling the Child, whom she holds on a green-covered table before her, her left hand supporting His back, while assisting in His nourishment with the right hand. Green curtains above, draped on both sides.

Property of MRS. BENJAMIN THAW.

## Early Flemish School

### 33—PORTRAIT OF A GENTLEMAN

130 °—

Panel: Height, 20½ inches; width, 16 inches

*A. R. Levent*

BUST portrait of a gentleman with close-cropped dark hair and sparse pointed beard; high collar of white silk trimmed with lace; black doublet, with conical gold buttons, and wearing a large chain composed of many strands of small links.

At upper right an inscription, "Anno domini 1596  
aetatis suae—55"

Property of MRS. BENJAMIN THAW.

## Federigo Zuccherò

ITALIAN (ROMAN): 1543—1609

### 34—*PORTRAIT OF ROBERT DEVEREUX,*

*EARL OF ESSEX*

75 " Panel: Height,  $22\frac{3}{4}$  inches; width, 17 inches

BUST portrait of a gentleman with dark hair and brown beard, wearing an Elizabethan ruff and a doublet of white silk with narrow black pendent scarf. The head is carefully drawn and painted with minute attention to detail.

*In the upper left hand corner, inscription and signature:*  
ROBERT DEVEREUX, EARL OF ESSEX; F. ZUCCHERO.

*By order of an Executrix.*

## Sir Edwin Landseer, R.A.

BRITISH: 1802—1873

### 35—*ODIN*

(Companion picture to No. 36)

530 " Canvas: Height, 17 inches; length, 21 inches

A LIFE-SIZE head of a fine St. Bernard dog, facing to the right in three-quarter view. The coat is tawny orange with black markings and a white blaze from the muzzle to the top of the head. A black leather collar encircles the neck where the white fur is long and heavy. A masterly example of the work of the celebrated painter.

*Formerly the property of Mrs. Drummond, and frequently engraved.  
Property of a Private Collector.*

## Sir Edwin Landseer, R.A.

BRITISH: 1802—1873

### 36—*HAFED*

(Companion picture to No. 35)

530 "

Canvas: Height, 17 inches; length, 20 $\frac{3}{4}$  inches

*Edw. Berner Agent*

A PORTRAIT head, life size, of a rough-coated Scotch deerhound, facing in profile to the left. The muzzle is white, mingled with fawn color, and a darker tone of fawn marks the ear, while a streak of black extends from the muzzle to the top of the head. Notable is the keen glance of the eye. Around the neck is a black leather collar with a metal ring attached on the under side.

*Formerly the property of Mrs. Drummond, and frequently engraved.*

*Property of a Private Collector.*

## Louis Coignard

FRENCH: 1812—1883

### 37—*THE OX TEAM*

60 "

Canvas: Height, 15 inches; length, 22 inches

*H. Mortensen*

A TEAM of four of the cream and sorrel oxen of the Nivernais are depicted turning a corner as they advance to the front of the picture so that the forward pair are in three-quarter view from behind them and the two at the wheel are shown in full face. This sleek and handsome *attelage* is attached to a plow, its wheel and the legs of the farmer being seen, under the yoke, of the pair at the rear. On the edge of the field is a group of trees. An excellent example of a celebrated animal painter of sterling achievement.

*Signed at the lower right.*

*Property of a Private Collector.*





## Jean Baptiste Greuze

FRENCH: 1725—1805

### 38—THE SUPPLIANT

(In contemporary frame)

140  $\frac{1}{2}$  Canvas: Height, 20 inches; width, 16 inches

*J. B. Greuze*

THE head and bust of a young girl, blond and blue eyed, her hands clasped before her, the head inclined to the right and her hair falling over her shoulders. Her white chemise shows in the lower part of the figure, the arms and shoulders being bare.

*From the W. H. Aspinwall Collection, New York, 1886; examined and valued by Mr. Charles Sedelmeyer, the expert of Paris.*

*By order of an Executrix.*



## Federigo Zuccherò

ITALIAN (ROMAN): 1543—1609

### 39—*FERNANDO CORTEZ*

80 0- Panel: Height,  $22\frac{3}{4}$  inches; width,  $17\frac{1}{4}$  inches  
*J. Baumeister*

BUST portrait, in oval, life size, nearly full face to right, of a middle-aged man with dark hair, brown silky beard and mustache, and with ruff around neck.

*By order of an Executrix.*

## Louis Jimenez

SPANISH

### 40—*RESTING*

*McCormick Galleries*

110 "— *Canvas: Height, 20 inches; length, 24½ inches*

A PRETTY, young, blond-haired French peasant girl, with pink bodice, brown skirt and blue apron, is depicted seated on the grass under the trees that grow on the bank of a river, her hands folded in her lap. Beside her, on her right, is a basket containing tomatoes and other vegetables and on the other side two empty baskets. On the farther shore of the river are the buildings of a town and, above the roofs, a glimpse of gray sky.

*Signed at the lower left, with "PONTOISE."*

*Property of a Private Collector.*

## John Crome

(OLD CROME)

BRITISH: 1768—1821

### 41—*LANDSCAPE IN NORFOLK*

*Wm. D. Jones Agents*

110 "— *Canvas: Height, 25½ inches; width, 22½ inches*

A LANE in the foreground leading through a countryside to the right of the picture, where there is a hill. On the left there are trees; in the roadway two sheep followed by a boy with a staff. In the middle of the picture is a landscape vista and the sky shows white and gray clouds.

*Signed on rocks at the left, and dated 1820.*

*By order of an Executrix.*

**Sir Peter Lely**

BRITISH SCHOOL: 1618—1680

**42—PRINCESS MARY OF HOLLAND**

250 "

Canvas: Height, 25 inches; width, 18¾ inches

*Edo Berner Acem*

HALF-LENGTH, life-size portrait of the princess in youth, with black hair falling in soft tresses on her shoulders; low-neck gown of gray satin trimmed with lace; pearl necklace, and pearls in bandeau on the back of hair. The body is in three-quarter view to right, the head more nearly in full face.

*By order of an Executrix.*



**Nicolas de Largillière**

FRENCH: 1656—1746

**43—PRINCESS CLÉMENTINE SOBIESKI** (*Mother  
of Prince Charles Stuart, the Pretender*)

280"

Canvas: Height, 24 inches; width, 20 inches

*Edt. Berner Agens*

BUST portrait of a beautiful young woman in full face, powdered hair with ornament, low-neck court gown of pale pink and gray satin, with lace insertion, and small corsage bouquet of red flowers. The background is composed of foliage, and a sky with a space of turquoise-blue, back of the subject's shoulders.

*Property of a Private Collector.*



## Early Dutch School

### 44—LANDSCAPE

130<sup>00</sup> *Canvas: Height, 21 inches; length, 29 inches* *R. B. Goverdale*

A RIVER winds its way with many turnings into the center of the picture, where buildings are seen on either bank. On right, in foreground, thatched cottages, and farther away, a village; trees on right and left; a punt at shore with a man standing in it, a woman nearby, other figures animating the landscape, walking toward cottages; fishermen and maids in middle distance. Sky of warm-tinted clouds with faded blue above.

*Property of MRS. BENJAMIN THAW.*

## Eugene Higgins

AMERICAN: CONTEMPORARY

### 45—BESIDE THE CRADLE

*Painted on copper: Height, 20 inches; width, 15½ inches* *E. Paine*

A CHILD, in dress of pink and green, seated beside a cradle in which is a sleeping baby snugly nestled in a feather bed. The child, intent on its duty of keeping watch, has its hands on the side of the cradle as if to keep it gently rocking.

*Signed at the lower right.*

*Bought from American Art Association.*

*Property of ALEXANDER MORTEN, Esq.*





**Sir Joshua Reynolds, P.R.A**

BRITISH: 1723—1792

**46—PORTRAIT OF DR. SAMUEL ARNOLD**

210

Canvas: Height, 29 inches; width, 24½ inches

*Wm. C. Hieckerman*

THIS portrait of Dr. Arnold, the musical composer, shows the subject in half length, seated in an armchair, the body in back view and head turned to left, showing in profile. He wears a gray perruque tied with dark gray ribbon.

*Purchased from Mr. Julius D. Ichenhauser, London.*

*By order of an Executrix.*

## Clara Taggart McChesney

AMERICAN: CONTEMPORARY

### 47—*STILL LIFE*

1257

Water color: Height, 16 inches; length, 22 $\frac{1}{4}$  inches

J. B. Carter

THREE pomegranates, and the half of another, showing the inside of the luscious fruit, on a shelf, with a copper jug.

*Signed at the lower right.*

Property of ALEXANDER MORTEN, Esq.

## Childe Hassam, N.A.

AMERICAN: 1859—

### 48—*THE WOODCHOPPERS*

4100

Canvas: Height, 18 inches; length, 22 inches

Levinson Rosedale

In the immediate foreground two men are busy cutting up the trunk of a tree that has been felled and lies across the roadway which stretches away to the middle distance. On the left are garden fences and a white house, seen through the slender trees which line the road. Beyond is a blue autumn sky. The effect is of sunlight and the ensemble is colorful. This is the original from which the larger painting of similar subject was copied.

*Signed at the lower left.*

Property of ALEXANDER MORTEN, Esq.

## John H. Twachtman

AMERICAN: 1853—1902

### 49—*THE DESERTED WHARF*

260"

Canvas: 20 inches square

*of Holland Galleries*

ON the right is a small wharf, or landing-place, built on piles, with some old lumber lying on it, and the red walls of buildings which line the shore of an estuary, or inlet. The foreground and left middle distance are occupied by the water, reflecting the buildings and the gray-blue of the sky, a glimpse of which appears in the left upper portion of the canvas.

*At the lower right the stamp, "Twachtman Sale."*

*Property of ALEXANDER MORTEN, Esq.*

## Theodore Robinson

AMERICAN: 1852—1896

### 50—*FARMHOUSE AND RICK*

390"

Canvas: Height, 15½ inches; length, 25½ inches

*Elto Bumer Agnew*

A GROUP of French farm buildings, with white walls and red-tiled roofs, is seen at the foot of a hill and near a straw stack, which stands at the edge of a stubble field. The effect is in sunlight with shadows on the field in the lower part of the picture. Over all is a sky of gray.

*Signed at the lower left, and dated 1890.*

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

**John H. Twachtman**

AMERICAN: 1853—1902

**51—AUTUMN**

400—

Canvas: Height, 25 inches; width, 16 inches

*Elts Berner Agents*

A TREE in crimson-tinted foliage standing in a field with grass yellowed by the autumn season, and relieved against a sky of gray-blue; the whole depicted in hazy sunshine.

Stamp of the "Twachtman Sale" at the lower left.

Property of ALEXANDER MORTEN, Esq.

**Thomas Wilmer Dewing, N.A.**

AMERICAN: 1851—

**52—PORTRAIT OF MARGARET ANGLIN**

200—

Silverpoint: Height,  $21\frac{3}{4}$  inches; width,  $19\frac{1}{2}$  inches

*Elts Berner Agents*

A DELICATELY drawn head of a woman in full face view.

Signed, with inscription.

Property of ALEXANDER MORTEN, Esq.

**Bruce Crane, N.A.**

AMERICAN: 1857—

**53—GOLDEN AFTERNOON**

23 0" Canvas: Height, 18 inches; length,  $24\frac{1}{2}$  inches  
W. V. Cranford

THE composition shows the edge of a wood, on the right, with trees in golden yellow leaf, the gray trunks and the foliage glowing in the mellow sunshine of an autumn afternoon. On the left are fields of tawny yellow grass with a pile of cord-wood in the foreground. Above is a sky of gray.

*Signed at the lower right.*

Property of Mrs. JOSEPH M. CARLISLE.

53 2  
16 8" Wm. M. Chase— J. C. Tomlinson  
**Childe Hassam, N.A.**

AMERICAN: 1859—

**54—A WINTER DAY**

24 0" Height,  $19\frac{1}{2}$  inches; length, 25 inches  
W. W. Deaman Agnew

IN a snow-covered road curving from the foreground between high banks with shrubbery and trees, a sleigh and other conveyances are seen about to disappear around a bend. The sense of a wintry atmosphere is well suggested and the sky of warm yellow-gray indicates a late hour of the afternoon or early evening.

*Signed at the lower left.*

Property of the Estate of the late Mrs. GERTRUDE COWDIN.

**Charlotte Buell Coman, A.N.A.**

AMERICAN: CONTEMPORARY

**55—LANDSCAPE**

55—

*Canvas: Height, 25 inches; length, 19 $\frac{1}{2}$  inches*

*F. Sylvester*

A VIEW, from a height in the foreground, over a green valley dotted with villages and farms, extending to hills in the distance. Overhead, in an evening sky with tints of pink and blue, are some lightly floating clouds.

*Signed at the lower left.*

*Bought from William Macbeth.*

*Property of ALEXANDER MORTEN, Esq.*

**William Keith**

AMERICAN: 1839—1911

**56—FOREST INTERIOR**

175—

*Canvas: Height, 20 inches; length, 24 inches*

*Wm. A. Goldstein*

A SOMBER harmony of deep blues and browns in which the elements are the trunks and branches of forest trees. In the center of the picture the ground and a tree trunk or two are illumined by the light from above.

*Signed at the lower right.*

*Property of a New York Collector.*

**J. Wells Champney, A.N.A.**

AMERICAN: 1834—1903

**57—MARIE ANTOINETTE**

55- After the portrait by Madame Vigée Le Brun, in the gallery at Versailles.

*Alto Bernier Agens*

*Pastel: Height, 27 inches; width, 21½ inches*

ONE of the excellent copies of French royal and noble personages made by the artist from originals in the French state museums. The subject, as depicted in this work, is a portion of a large picture and portrays the head and bust. The high coiffure is surmounted by a large hat, draped with a veil and ornamented by a cluster of white ostrich feathers.

*Signed at the lower right.*

*Property of ALEXANDER MORTEN, Esq.*

**Middleton Manigault**

AMERICAN: CONTEMPORARY

**58—THE SKY ROCKET**

53-

*Canvas: Height, 20 inches; length, 24 inches*

*Charles Manigault*

A SKY rocket bursting in a varicolored shower above a lake with a boat and passengers crossing the water where it is illuminated by the pyrotechnic glare. A motif treated as a color decoration.

*Signed at the lower left, and dated '09.*

*Property of ALEXANDER MORTEN, Esq.*



## Benjamin West, P.R.A.

AMERICAN (BRITISH SCHOOL): 1738—1820

### 59—THE RETURN FROM THE PROMISED LAND

300.-

Panel: Height, 21 inches; length, 29 inches

*Geo. H. Anshie*

A COMPOSITION containing over twenty figures with Moses, in red robe and green drapery over his knees, seated, with hands extended, in the center of the principal group. Beside him stands Aaron, in all the magnificence of priestly costume and wearing the jeweled breastplate. On the right, men, women and children are gathered before the tents. On the left is a group of men bending over or on their knees, with fruits. In the background is a landscape with mountains. An important example of West's best period.

*By order of an Executrix.*



## Léon Richet

FRENCH: 1847—1907

### 60—RETOUR DE PÊCHE

310"- Canvas: Height, 22 inches; length, 32 inches

*A. B. Ostello*

A GROUP of full-foliaged trees, reaching to the top of the canvas on the right, and the wide expanse of a smooth-surfaced river form the motive of the landscape, the whole under a sky of mingled yellow and blue with the sun setting in a mass of glowing clouds at the horizon. Walking away, under the trees, is a peasant carrying a fishing pole, the figure furnishing the title of the picture.

*Signed at the lower left.*

*Property of a Private Collector.*

## George Morland

BRITISH: 1763—1804

### 61—THE WRECKERS

105"- Canvas: Height, 25 inches; length, 30 inches

*J. F. McCarthy*

A GROUP of men and women, in the right foreground, where a vessel is beached on the sands, examining and sorting over packages of goods. In the middle portion of the picture another vessel, the bow tipped up in the air, lies in the breakers, and a boatload of wreckers is seen approaching it. Overhead is a stormy sky with masses of gray and white clouds and, at the left, a space of blue.

*By order of an Executrix.*

## B. Art

### CONTEMPORARY

#### 62—STILL LIFE

450 Panel: Height, 19½ inches; length, 35 inches

*Henry Moore*

ON a gray marble table are an earthenware jug of pale yellow and brown, a rustic basket with cocoanuts, one of them broken in half, a wineglass, an apple or two and some other objects. The picture, of a general tone of gray, is skilfully executed.

*Signed at the upper left.*

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

## Émile Auguste Pinchart

FRENCH: 1847—

#### 63—CHRYSLIS

*Geo. H. Anshie*

150 Canvas: Height, 32 inches; width, 23¾ inches

A YOUNG woman in a fanciful costume of blue, white, yellow and black, seated on a stone bench in a garden with a basket of colored wools beside her, is depicted looking at a butterfly which a little cupid, with wings of white tipped with blue, is holding up before her. A skilfully painted fancy, possessing notable qualities of pleasing color.

*Signed at the right, and dated 1875.*

*From the Henry Hilton Sale, New York, 1900.*

*Property of a Private Collector.*

**Pierre Marie Beyle**

FRENCH: 1838—

64—*UNE PARTIE DE DAMES*

/ oo ° Canvas: Height, 37 inches; width, 26 inches

*J. Mortensen*

FOUR ladies in costume of the '70's, two in dresses of blue, one in yellow and one in black, are seen at a boat landing on a stream shaded by pollard willows. While two remain on the little landing stage, the two others have taken places in a green punt. Perhaps the two on the landing are to be the passengers and the other two the rowers, in the afternoon's diversion. The work is agreeably composed and skilfully painted.

*Signed at the lower right.*

*From the Henry Hilton Sale, New York, 1900.*

*Property of a Private Collector.*

## Early Spanish School

### 63—A LADY WITH BRANCH OF PALM

5370 — Canvas: Height,  $36\frac{1}{2}$  inches; width, 30 inches  
*Otto Berner-Agenc*

THREE-QUARTER-LENGTH figure of a lady of brunette type, her hair dressed with pearl tiara and jewels; robe of blue, and cloak of yellow brocade, embroidered with pearls and lined with red. The right hand is extended in graceful movement and in the left hand, with arm supporting cloak, a branch of palm. In background, at left, a formal garden with tall trees and sky above of gray-blue and clouds. Two birds flying above the tree-tops.

Property of MRS. BENJAMIN THAW.



### Early English School

66—*THE LIGHT FROM HEAVEN*

130<sup>v</sup>—

*Canvas: Height, 36 inches; width, 28 inches*

*Louise McCarthy*

HALF-LENGTH, life-size youthful figure in side view; dark curling hair, loose robe of tawny pink and white underdress. The head is uplifted and hand raised in the direction of shafts of light coming from clouds in the upper left portion of the picture.

*Property of MRS. BENJAMIN THAW.*





# **Sir Peter Lely**

BRITISH SCHOOL: 1618—1680

## **67—CHILD AND DOG**

*F. A. Park*  
 406 — Canvas: Height, 30 inches; width, 24½ inches

A HALF-LENGTH, life-size picture, in oval, of architectural design, of a little girl, depicted in full face, with blue eyes and blond, curly hair; frock of white and gold, and necklace of red beads. Her right hand rests on the neck of a pointer, whose head, in profile, and one paw, appear at the lower part of the picture.

*From the collection of E. Aitken, Stanfield College, Todmorden, Eng.  
 Property of a Private Collector.*





## **Eighteenth Century French School**

### **68—A LADY WITH A HARP**

Canvas: Height, 37½ inches; width, 28½ inches

90" *F. Baumeister*  
**THREE-QUARTER-LENGTH** seated figure of a lady, with body to right; face in nearly full view to left; dark hair with jeweled bandeau and cluster of pink roses; slender chain, with a pearl, around the bare neck. She holds on her lap a small harp and a sheet of music.

*Property of* MRS. BENJAMIN THAW.

## B. Art

CONTEMPORARY

### 69—ARAB WITH A KNIFE

451 Canvas: Height,  $35\frac{3}{4}$  inches; width, 24 inches

*J. L. Julia*  
A FULL-LENGTH figure of a bearded Moor wearing a loosely fitting orange coat and holding a knife with curved blade in his right hand. His left hand rests on his hip, where his white underdress is encircled by a girdle of red.

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

## Arthur B. Davies

AMERICAN: 1862—

### 70—TRIPTYCH

Central panel, canvas: Height, 17 inches; length, 22 inches

300 Side panels: Each, height,  $12\frac{1}{2}$  inches; width,  $5\frac{1}{2}$  inches  
*Wm. Macbeth*

THE central panel, a marine, depicts a heavy sea with breakers crashing against rocks on the foreground. Beyond lies the dark blue expanse of the ocean and above is a sky of blue with white clouds.

The small panel on the right shows a three-quarter-length nude figure of a young woman in graceful pose, as if in the movement of a slow dance. In the small panel on the left is a three-quarter-length nude figure of a young woman.

*Signed on the central panel, at the lower left, and dated 1899.*

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

## Robert Reid, N.A.

AMERICAN: 1863—

### 71—GIRL AND GREEN SHUTTER

*109"* Canvas: Height, 30 inches; width, 25 inches *E. T. Gleason*

A THREE-QUARTER-LENGTH seated figure, in profile view, of a young girl in dress of orange-pink, a bluish-green shutter forming the background and producing a pleasing harmony of color. The young woman looks forward to the spectator's right, her chin resting in her left hand, while the other hand and arm lie reposefully in her lap.

*Bought from the artist.*

*Property of ALEXANDER MORTEN, Esq.*

## Eugene Higgins

AMERICAN: CONTEMPORARY

### 72—THE CHAIN GANG

*30"* Water color: Height,  $24\frac{1}{2}$  inches; length, 34 inches *H. W. Seaman Agent*

BEHIND a wagon, on which is riding a prison guard with rifle on shoulder, are two negroes walking. They are carrying on their shoulders their heavy mattocks and shovels and are followed by another armed guard. The figures in this melancholy procession, as the party is descending a hill, are relieved against a sky filled with white clouds and showing a strip of blue at the top of the canvas.

*Signed at the lower right.*

*Property of ALEXANDER MORTEN, Esq.*

## John H. Twachtman

AMERICAN: 1853—1902

### 73—THE BEACH AT SQUAM

825-01

Canvas: Height, 25 inches; length, 30 inches

Wm Macbeth

THE blue waters of the sea are depicted rolling in from the right foreground and spreading out on a sandy beach at the left. In the middle portion of the picture the shore rises in a hillock or sand dune sparsely covered with herbage. White clouds, swept by the wind, cover the sky above, except for a few spaces of blue.

*Signature at the lower left.*

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

## Bruce Crane, N.A.

AMERICAN: 1857—

### 74—THE BRANDYWINE VALLEY

307-01

Canvas: Height, 22 inches; length, 30 inches

J. H. McManis

A SIMPLE motive of meadows covered with withered grass, pink, brown and a patch of green; a stump or two, and some slender trees, rising to a bare hill beyond which, on the left, lies a valley enclosed by distant hills. Over all is a sky of gray.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*



# **Hugh Bolton Jones, N.A.**

AMERICAN: 1848—

## **75—SUMMERTIME**

490<sup>00</sup> Canvas: Height, 22 inches; length, 36 inches

*Otto Berner Acquis*

LUSH green meadows, with a stream on the right, occupy the foreground, while trees in the fresh foliage of the month of June, lining the banks of the stream, are relieved against a bright, clear sky of pale blue with white clouds. In the middle distance is a foot bridge with a man on it leaning on the railing.

*Signed at the lower left.*

*Property of Mrs. JOSEPH M. CARLISLE.*



**Leonard Ochtman, N.A.**

AMERICAN: 1854—

**76—THE HARVEST FIELD**

470 — *Elts Berner Agent*  
*Canvas: Height, 24 inches; length, 36 inches*

A WHEAT field lying in a valley with its crop set up in shocks and ready to haul to the barn. In the middle distance is a loaded wagon driving off and a farmer bending over in the stubble. At the left, on a hill, is a clump of trees, and a glimpse of the sea appears beyond, in the center of the picture. Above is a sky filled with gray clouds, their formation and movement presaging the coming of a shower.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*

## John H. Twachtman

AMERICAN: 1853—1902

### 77—HOUSE ON ROCKS

#### ABOVE POOL AND STREAM

5075

Canvas: 30 inches square

Tr. W. Deaman Agent

A POOL amid great bowlders and the water flowing out on the left fill the forepart of the picture. On the farther shore of the pool, perched high up on the rocks, is a little white house. Herbage of varicolored tints and the thin foliage of some slender trees and saplings diversify the scheme of color, which includes pale grays, pinks, blues, violets and greens.

Stamp of the "Twachtman Sale" at the lower left.

Property of the Estate of the late MRS. GERTRUDE COWDIN.

## John H. Twachtman

AMERICAN: 1853—1902

### 78—THE WHITE BRIDGE

5075

Canvas: 30 inches square

Tr. W. Deaman Agent

PARTLY obscured by the light green foliage of slender trees on a bank in the left foreground is a white bridge, with a pavilion, crossing a stream, which flows from the background recesses of the picture through the foreground on the right. The color scheme throughout is cast in various light tints of green, accented by the white note of the bridge structure and by the blue sky reflections in the water.

Signed at the lower left.

Property of ALEXANDER MORTEN, Esq.

**Bruce Crane, N.A.**

AMERICAN: 1857—

79—IN THE MOHAWK VALLEY

330 e

Canvas: Height, 36 inches; width, 30 inches

*Snedecor Co.*

FLAT-LYING farm fields occupy the foreground, extending half way up in the composition to where a silver stream crosses, lined with herbage, and beyond, a hillside with other fields and farm buildings spotted here and there. A belt of trees crowns the hill and a strip of gray sky completes the picture. The color scheme shows russet tints in sober harmonies.

*Signed at the lower left center.*

*This picture was awarded a prize and medal at the Exhibition of the Carnegie Institute, Pittsburgh, 1909.*

*Property of P. H. McMAHON, Esq.*





## Augustus Vincent Tack

AMERICAN: CONTEMPORARY

### 80—*EVE WEeping*

100 "

Canvas: Height, 36 inches; width, 28 inches

*W. V. Tackman*

A FULL-LENGTH nude figure of a young woman, in side view and facing to the right. Her right arm is raised to her head, shielding her face, and the left hand is extended in a movement suggesting a hesitating step. The action and the general conception may be taken as indicative of the exit from the Garden of Eden, if not some other moment of sorrow.

*Signed at the lower left.*

*Property of* ALEXANDER MORTEN, Esq.

## William Merritt Chase, N.A.

AMERICAN: 1849—

### 81—*STILL LIFE*

210 "

Canvas: Height, 28½ inches; length, 39½ inches

*W. M. Chase*

A BLACK pot with shining lining, a copper casserole and a brass jug are grouped together with a large copper vessel which stands in the shadows on the left. Some green peppers, nearby, make an effective note of color, while the polished metallic surfaces form gleaming accents in the ensemble as they catch and concentrate the light.

*Signed at the lower left.*

*Property of the Estate of the late* MRS. GERTRUDE COWDIN.

## George Elmer Browne

AMERICAN: 1871—

### 82—A DOMESTIC TASK

150" Canvas: Height,  $31\frac{1}{2}$  inches; length,  $38\frac{1}{2}$  inches

*J. N. Lewis*

A LIFE-SIZE figure of a French peasant woman, with brown dress and white cap, seated at the right of the picture and engaged in cleaning a couple of huge globe-shaped glass bottles. These vessels, placed on a straw-covered shelf, under an archway, reflect the light of out-of-doors, which is indicated by the sun-illuminated white wall behind the figure. The picture is notable for sincerity in execution and good drawing in the head and hands of the figure.

*Signed at the lower left.*

*Bought from Messrs. Knoedler & Co.*

*Property of ALEXANDER MORTEN, Esq.*

## George H. Bogert, A.N.A.

AMERICAN: 1864—

### 83—MOONLIGHT

525" Canvas: Height, 28 inches; length, 40 inches

*H. S. Rubens*

OVER broad fields, a stream and a clump of trees, at the right, the full moon, seen near the middle of the sky, sheds its light and illumines the clouds above and about it. The effect is concentrated in the middle part of the composition so that the picture is striking in general aspect.

*Signed at the lower right.*

*Property of Mrs. JOSEPH M. CARLISLE.*

## Jonas Lie, A.N.A

AMERICAN: 1880—

### 84—THE FOG

110" Canvas: Height, 35 inches; length, 49 inches

W. W. Seaman Jun

In the left center of the composition a large tree in autumn foliage looms up in a foggy atmosphere and two others beyond it are seen still more dimly. On either side are some dead trees with bare branches reaching upward. The foreground, so far as color may be distinguished, shows greensward. The fog enshrouds the whole picture and both color and form are largely sacrificed in depicting the effect.

*Signed at the lower right, and dated '07.*

*Bought from the artist.*

*Property of ALEXANDER MORTEN, Esq.*

## John H. Twachtman

AMERICAN: 1853—1902

### 85—IN THE GARDEN

350" Canvas: Height, 26 inches; length, 69 inches

Arb. ealy

A HALF-LENGTH seated figure of a little girl in white, holding a pink rose in her hands. Her brown hair falls over her shoulders. The setting for the figure is a garden, with the porch of a house showing at the left, comprising level lawns, trimmed shrubbery and distant clumps of trees. In the foreground, many pink chrysanthemums embower the figure of the child.

*Signed at the lower left.*

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

## George Henry Smillie, N.A.

AMERICAN: 1840—

### 86—MARBLEHEAD NECK, MASSACHUSETTS

250 " Canvas: Height, 30 inches; length, 45 inches

*W. V. Lerayford*

THE right foreground is occupied by the ocean's shore and shows a high mass of rocks near the middle of the picture. The coast, indeed, is lined with rocks, interesting in form and skilfully depicted, and back of them, at the extreme right, appear grass-covered flatlands. On the left the sea is seen surging amid the rocks with its wide expanse, above, reaching to the upper part of the picture, where the water meets a sky of misty white clouds with spaces of blue. A steamer on the horizon leaves a trail of smoke and traveling along in the middle distance is a submarine showing its deck and periscope.

*Signed at the lower right, and dated 1911.*

*Property of P. H. McMAHON, Esq.*

## Allan Ramsay

BRITISH: 1713—1784

### 87—PORTRAIT OF A LORD CHIEF JUSTICE

300 " Canvas: Height, 40 inches; width, 34 inches

*J. E. Aldred*

THREE-QUARTER, life-size, seated figure of a judge in voluminous white wig and robes of red and ermine, under which are seen his coat of brown, waistcoat and belt. In the left hand he holds the edge of the robe; the right hand open in an expounding gesture. In upper left hand corner a baron's coronet painted on the background.

*Property of Mrs. BENJAMIN THAW.*



**George Romney (Attributed to)**

BRITISH: 1734—1802

88—*THE SISTERS*

*Eliza Bernal Agnew*

110'-

Canvas: Height, 43 inches; width, 28 inches

A GROUP of two life-size, three-quarter-length figures of young women, one, on the right, with dark hair, in a robe of reddish-brown, the other, with light hair, costumed in gray; the heads turned to face each other.

*Property of* MRS. BENJAMIN THAW.

## Carlo Maratti

ITALIAN (ROMAN): 1625—1713

### 89—CLAUDIUS CAESAR

255 Canvas: Height, 78 inches; width, 58 inches  
M. L. Lenoir

AN equestrian figure, somewhat larger than life, in armor, with a spear carried on the right shoulder. The figure and gray horse are in side view to left. Low horizon and sky in the background.

Inscription at bottom of canvas: "Claudius Caesar."

*From a palace in Rome.*

*Property of MRS. BENJAMIN THAW.*

## José Villegas Cordero

SPANISH: 1848—

### 90—THE PAGE

175 Canvas: Height, 81 inches; width, 39 inches  
H. Mortensen

A FULL-LENGTH, life-size figure of a young man with dark hair, in a rich costume of crimson velvet trimmed with white fur, hose of scarlet for one leg and white for the other, carrying under his right arm a cushion with coat-of-arms embroidered on it and his left hand resting on one of its upper corners. On the left is a marble altar with a huge wax candle resting against it; on the right are several figures, kneeling and holding lighted candles. Under foot is a carpet of red.

*Signed, on pedestal, at lower left, and dated 1885 in Roman numerals.*

*From the Henry G. Marquand Sale, New York, 1903.*

*Property of a Private Collector.*

**Juan Carreño de Miranda**

SPANISH: 1614—1685

**91—CHRISTIANITY VANQUISHING PAGANISM**

160

*Canvas: Height, 89 inches; width, 67 inches*

*Mr. W. Deanman Agn.*

A STIRRING composition depicting a warrior, on a rearing white charger, his costume showing a cloak of dark blue with a crimson girdle, carrying a white banner in his left hand and in his right his sword raised high to strike. At the horse's feet is a turbaned pagan, lying on his back, and other figures are introduced less prominently. In the background is a wide expanse of sky. The name of the artist appears on the gold breast-strap of the warrior's charger.

*Property of MRS. BENJAMIN THAW.*





## Hilaire Germain Edgar Degas

FRENCH: 1834—

140<sup>2</sup>

*Wm. Macbeth*

92—COLLECTION OF TWENTY LITHOGRAPHS

1. Young woman, nude, kneeling.
2. Nude figure, half reclining. Note of blue.
3. Young woman, nude, in attitude of tying buskin. Note of green.
4. Young woman, danseuse, tying buskin. Note of blue.
5. Blanchisseuse.
6. Danseuse et morceaux. Notes of red, orange and blue.
7. Young woman, nude, back view.
8. Danseuse in exercises.
9. The Bath.
10. Study of drapery, standing figure.
11. Danseuses à la barre.
12. Danseuse at attention.
13. Danseuse levant la jambe.
14. Study of drapery, figure in back view.
15. Jockeys, mounted.
16. Danseuse in exercises.
17. Seated figure of young woman. Notes of blue and pink.
18. Female figure in costume of about 1870.
19. Half-length portrait of a lady.
20. Study of drapery, kneeling figure.

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*

## SECOND EVENING'S SALE

WEDNESDAY, MAY 10, 1916

IN THE GRAND BALLROOM OF

### THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8.15 O'CLOCK

**Jean François Raffaelli**

FRENCH: 1850—

#### 93—THE CHURCHYARD

*Panel: Height, 13½ inches; width, 9¼ inches*

OVER a wall in the foreground is a view of a churchyard in France, with trees shading the greensward. On the right is a gray stone church, and other buildings farther away enclose the spot. Above is a gray sky with a space of blue. The picture is notable for its harmonies of subdued greens and grays.

*Signed at the lower left, and dated '77.*

*Purchased at Christie's, London.*

*Property of ALEXANDER MORTEN, Esq.*

## Eugène Louis Gabriel Isabey

FRENCH: 1804—1886

### 94—TO THE RESCUE

*H. Lowers*

85— Water color: Height,  $7\frac{1}{2}$  inches; length,  $12\frac{1}{2}$  inches

Two cavaliers, one in dress of yellow, the other wine-color, fighting with rapiers in the narrow street of a French town. A third gentleman, a companion of one of the fighters, also clad in wine-color, lies dead, or badly wounded, behind the combatants.

*Signed at the lower right, and dated '67.*

*Property of ALEXANDER MORTEN, Esq.*

## George Inness, N.A.

AMERICAN: 1825—1894

### 95—LATE SUNSET

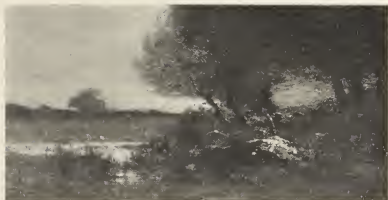
*Walter Derner Agnew*

340— Panel: Height,  $9\frac{1}{4}$  inches; length, 12 inches

IN the foreground, at the right, stands a shed, near a pool, and from behind the shed a tree lifts up its branches, now in the late autumn almost bare of leaves. In the middle portion of the composition is a stretch of country, with a white house at the left, and beyond are hills, dark blue at the approach of night-fall. The sky of warm tints is gradated to blue in the upper part and shows some blue-gray clouds which sweep horizontally across it. The picture presents a unified ensemble in quiet tones.

*Signed at the lower right.*

*Property of P. H. McMAHON, Esq.*



**John Francis Murphy, N.A.**

AMERICAN: 1859—

96—AUTUMN AFTERNOON

775

Canvas: Height,  $7\frac{1}{2}$  inches; length, 14 inches

*J. F. Murphy*

IN the right foreground is a hillock with trees, bowlders and herbage. At the left is a pool and beyond are brown fields and a distant belt of trees. The sky is composed of warm-tinted white clouds with small spaces of blue in the upper portion.

*Signed at the lower left, and dated '87.*

*Property of* CHARLES BEERS, Esq.



**Ralph Albert Blakelock, N.A.**

AMERICAN: 1847—

97—**MOONLIGHT**

256

Panel: Height, 10 inches; width, 6¼ inches

*Wm. Berner Agent*

MASSSES of tree foliage, on either side, reaching to the upper part of the picture, frame in a vista of landscape with a stream, which shows again in the foreground. High up in the sky is the full moon.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*

## Theodore Robinson

AMERICAN: 1852—1896

### 98—*THE HARVEST*

87 c Water color: Height,  $9\frac{1}{2}$  inches; length,  $12\frac{3}{4}$  inches  
A. E. Sabatini

A FRENCH peasant farmer reaping in a grainfield and a woman following him binding sheaves. At the right, in the distance, is a church embowered in trees, overhead is a sky of grayish blue. Restrained notes of color are given by the blues and grays of the workers' dress.

*Signed at the lower left, and dated* BARBIZON, 1884.

*Property of* ALEXANDER MORTEN, Esq.

## Alexander Hedwig Wyant

AMERICAN: 1836—1892

### 99—*BABY IN A BIRD'S NEST*

120 Painted on copper: Height,  $10\frac{1}{2}$  inches; width,  $8\frac{1}{4}$  inches  
Alto Berner Agass

A CURIOUS fantasy, the work of the celebrated landscape painter in the earlier period of his career, showing an infant in a white dress reposing in a bird's nest, which is seen amid the twigs and leaves of a bush. The details are very carefully painted.

*Signed at the lower right, and dated* 1870.

*Purchased from* American Art Association.

*Property of* ALEXANDER MORTEN, Esq.



**Arthur B. Davies**

AMERICAN: 1862—

100—**THE SISTERS**

*Wm. C. C. C. C. C.*

170'— Canvas: Height, 16 inches; width, 11 inches

A GROUP of two half-length figures composed of a child with heavy dark hair, clad in somber blue, standing beside her taller companion, who is blond and is costumed in yellow.

*Signed at the lower right.*

*Purchased from the American Art Association.*

*Property of ALEXANDER MORTEN, Esq.*



## Charles Melville Dewey, N.A.

AMERICAN: 1849—

### 101—*SUNSET*

Panel: Height,  $10\frac{1}{2}$  inches; length,  $16\frac{1}{2}$  inches

*S. F. Donnelly*  
A GROUP of trees and a cottage on a slight eminence, at the right; on the left, meadows stretching away to distant, low-lying hills. Just at the horizon the sun, its disk a ruddy pink, partly obscured by a strip of cloud, is about to sink below the hills. Around the sun, as if in a halo, are flecks of gold-edged clouds in a sky of qualified blue.

*Signed at the lower left.*

Property of P. H. McMAHON, Esq.

## Adolf Schreyer

GERMAN: 1828—1899

### 102—*ARABS IN THE DESERT*

Canvas: Height,  $10\frac{3}{4}$  inches; length, 14 inches

*W. W. Seaman Agent*  
A GROUP of two Arab chieftans and a retainer, with their horses. Behind them the desert stretches away to where, in the distance, it meets the sky of dark blue with gray clouds. One of the chiefs, mounted on a white horse, is in the center of the group; on the right is his companion, dismounted, and the follower, also dismounted, is seen at the left.

*Signed at the lower left.*

Property of HERMAN KATZ.

**Joseph Mallord William Turner, R.A.**

BRITISH: 1775—1851

**103—VIEW FROM EHRENBREITSTEIN**

830. — Water color: Height,  $8\frac{1}{2}$  inches; length,  $12\frac{3}{4}$  inches

*H. Mortensen*

A PORTION of one of the ramparts is seen on the left of the picture, near a tower on which there is a statue in a niche. A monk in white, with black hood, stands below and other small figures are seen on the steep incline beyond. Back of the tower rises a high hill with a wall, pierced by arched gateways, descending its steep sides to the river. An island lies in the stream and beyond are mountains.

*From the collection of Ayscough Fawkes, Esq., Farnley Hall, Otley, Yorkshire, England, whose remarkable collection of works by Turner was sold at Christie's, June 27, 1890. Exhibited at Burlington House, 1889.*

*From the Henry G. Marquand Sale, New York, 1903.*

*Property of a Private Collector.*



## David Teniers

FLEMISH: 1610—1690

### 104—THE CASTLE OF PERCK

80

Panel: Height, 10 inches; length,  $14\frac{1}{2}$  inches

*W. H. Coverdale*

THE castle, of pale brown stone and with slate-roofed turrets, appears in the middle portion of the picture with a stable and haystack nearby on the left. In the distance are several buildings embowered in trees. In the foreground, a gentleman proprietor is directing some men who are wading in a pond and drawing in a net, one of the men holding up a large fish he has pulled out of the water. Sky of gray-blue with clouds massed on the right.

*Signed at the lower left, D. TENIERS, E. A. 1632.*

*By order of an Exceutrix.*



**Jan Josephsz van Goyen**

DUTCH: 1596—1656

**105—DORDRECHT FISHERMEN**

250 Panel: Height, 15 inches; length, 18 $\frac{3}{4}$  inches  
*N. H. Coverdale*

ON the shore of an estuary are six fishermen, in the immediate foreground, the crews of two long-boats which they are making fast. Across the water, a castle and pier, sailboats and row-boats. The sea stretches away at the left to the horizon and above is a sky of gray and white clouds with spaces of blue. Agreeable, mellow general tone.

*Signed on gunwale of boat at left, and dated 16-7.*

*By order of an Executrix.*

## Theodore Robinson

AMERICAN: 1852—1896

### 106—NEW ENGLAND BROOK

580 Canvas: Height, 20 inches; width, 15½ inches

*Atto Berner*

A CHARMING rendition of a simple pastoral subject. A brook, with its waters reflecting a pale blue summer sky, flows between green hillsides. On the left a tree overhangs the bank. The sky is not seen except in some tiny spaces, through the foliage at the top of the canvas. The picture is notable for its agreeable harmonies of qualified tints of green.

*Signed at the lower left.*

*From the William T. Evans Sale, New York.*

*Property of ALEXANDER MORTEN, Esq.*

## William Gedney Bunce, N.A.

AMERICAN: 1840—

### 107—SUNSET

400 Panel: Height, 15 inches; length, 24 inches

*New York Galleries*

THE foreground consists of a stretch of rolling country, rising in a hillock at the left center where a group of trees in autumn foliage crowning it are massed against a sky of evening clouds. On the right is a range of distant hills, blue and purple in the sunset glow. A warm general tone characterizes the picture.

*Signed at the lower left.*

*Property of ALEXANDER MORTEN, Esq.*

**Arthur B. Davies**

AMERICAN: 1862—

108—*GIRL WITH THORN IN FOOT*

*Canvas: Height, 16 inches; width, 11 inches*

190<sup>00</sup> *Van-Maebeke*  
A SEATED figure of a child in dark gray-blue dress, relieved with white at the neck and shoulder, bent over and with her right hand feeling her bare foot to locate the prick of a thorn or some other injury received in walking.

*Signed at the lower left.*

*Property of* ALEXANDER MORTEN, Esq.



**Ralph Albert Blakelock, N.A.**

AMERICAN: 1847—

109—*LANDSCAPE*

67506 Canvas: Height, 12 inches; length, 22 inches  
*Alts Berner Agens*

A HARMONY of pale browns, ivory white and blue. The foreground presents a meadow, with a pool at the left, bordered on either side by thin-foliaged trees. Beyond, a mass of blue indicates a group of trees in the distance. Above is a sky, mostly clouded in whitish gray, with blue sifting through where the veil is less dense.

*Signed at the lower left.*

*Property of a New York Collector.*







## William Keith

AMERICAN: CONTEMPORARY

### 110—SUNSET

540 — Canvas: Height,  $17\frac{3}{4}$  inches; length, 22 inches  
*Meredith Heare*

A HARMONY of rich, tawny browns, given by meadows and foliage in the autumn and of blues, in the distant hills and the upper portion of the sky. A pool, reflecting the evening glow, makes a note of light in the somber foreground wrapped in shadows.

*Signed at the lower left.*

*Property of a New York Collector.*

**Henry Ward Ranger, N.A.**

AMERICAN: 1858—

111—*MORNING ON THE RIVER OISE*

*200* Water color: Height, 18 inches; length, 24 inches *W. H. Ranger*

THE foreground is occupied by the waters of an inlet. On the shore, near the middle of the picture, is a white house and out-buildings with high-pitched red roofs, sheltered by a group of tall willows. Beside a punt, at the edge of the water, are the figures of a man and a woman, making color notes of red and blue, and overhead is a sky of blue mingled with gray clouds.

*Signed at the lower left, and dated '85.*

*Property of* CHARLES BEERS, Esq.

## Daniel Ridgway Knight

AMERICAN: 1845—

### 112—IN THE FIELDS AT POISSY

900.— *Canvas: Height, 22 inches; width, 18 inches* *Wm Berners Egens*

IN the foreground, at the edge of a field of ripe wheat, dotted with red poppies, a French peasant girl is standing as she is about to take a drink from a water jar which she holds up in her hands, pausing for the moment to look at a young man in white shirt and straw hat who is seen amid the wheat, at some distance on the left. Beyond flows a river and in the distance, on the right, is seen the little town of Poissy with its roofs and church towers. Overhead is a sky of gray. The girl, clad in garments of blue, is an attractive, sturdy person. The young man in the picture is Aston Knight, son of the painter, and himself now a well-known artist.

*Signed at the lower right.*

*Property of P. H. McMAHON, Esq.*





**Albert Pinkham Ryder, N.A.**

AMERICAN: 1847—

**113—SMUGGLER'S COVE**

825-11 Canvas: Height, 10 inches; length, 28 inches

*Chas. W. Daniel*

ON the shore of the sea a vessel is seen on the sands at low tide. At the right, at the foot of a hill, is a cottage. Two figures are crossing the sands, a man and a woman, with baskets on their backs and accompanied by a dog. The color scheme of this work comprises a general tone of golden yellow accented by browns and blacks and by a strip of bluish tint where the expanse of the sea stretches across the middle part of the canvas.

The authenticity of the picture is attested by a letter from the artist.

*From the Cottier Sale. The companion picture to this is in the Metropolitan Museum.*

Property of ALEXANDER MORTEN, Esq.

**Frederick Stuart Church, N.A.**

AMERICAN: 1842—

114—*THE DANCE*

*Canvas: Height, 26 inches; width, 23 inches*

135-

*Henry Schultze*

ON the green grass in a nook of the woods, trees forming a background with a bit of blue sky and white clouds at the upper right, a young girl with auburn hair is tripping a measure with a brown bear as her partner. Clad in a light garment of yellow-white and her tresses flying loose, she holds up in her hands a garland of pink flowers and green leaves, the other end of which is held by the bear in his uplifted right paw.

*Signed at the lower right, and dated 1914.*

*Property of P. H. McMAHON, Esq.*

**Albert Pinkham Ryder, N.A.**

AMERICAN: 1847—

**115—HUNTER'S REST**

16 25" Canvas: Height, 14 inches; length, 24 inches

*Charles Daniel*

IN a woodland setting, under spreading branches, a hunter is seen seated at the foot of a tree with his three dogs. His chestnut horse, standing in side view, in the immediate foreground forms the principal object of interest in the composition. The color scheme is one of subdued low tones, the branches and overhanging foliage making dark patterns against a sky of tempered blue, and the blue note is repeated with but slight insistence in a pond in the middle distance.

The authenticity of the picture is attested by a letter from the artist.

*Property of* ALEXANDER MORTEN, Esq.





**Childe Hassam, N.A.**

AMERICAN: 1859—

**116—FIFTH AVENUE AT FIFTY-SIXTH STREET**

1275-11 *Canvas: Height, 24 inches; width, 20 inches.*  
*E. L. King*  
A VIEW of Fifth avenue in early summer, looking south from the westerly corner of Fifty-sixth street, where formerly there was a florist's shop. Farther down on the west side are the trees in the old St. Luke's Hospital garden. On the left of the picture the buildings on the east side of the avenue stretch away in perspective with the spires of St. Patrick's Cathedral reaching up to the top of the canvas. The scene is enlivened by numerous figures on the sidewalk, a street cleaner in white, and a 'bus and cabs in the roadway. The morning sun illumines the upper part of the buildings on the left and the Cathedral spires.

*Signed at the lower right, and dated 1900.*

*Property of* ALEXANDER MORTEN, Esq.



**Homer D. Martin, N.A.**

AMERICAN: 1896—1897

117—*THE WATERFALL*

*20 1/2"* Canvas: Height, 28½ inches; width, 20 inches *Edto Berner Agens*

FROM behind a cliff, which appears on the left with trees growing from the top and foliage hanging in the upper part of the picture, a stream falls into a pool that fills the foreground. The picture is painted in oil and *rehaussé* with gilt, especially where it is spread over the light mass in the upper part of the canvas.

*From Messrs. Cottier & Co., New York.*

*Purchased from American Art Association.*

*Property of ALEXANDER MORTEN, Esq.*





**George Herbert McCord, A.N.A.**

AMERICAN: 1840—1909

118—**DUTCH LUGGERS**

275<sup>00</sup> *Canvas: Height, 24 inches; length, 27 inches* *John J. Bridges*

A GROUP of broad beamed, heavily built fishing boats with sails of red, yellow and gray, form a mass of strong color in the middle of the picture, with the tints reflected in the water. This is set off and made still more effective by a sky of deep blue with rosy-tinted clouds.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*



# **Ralph Albert Blakelock, N.A.**

AMERICAN: 1847—

## 119—*LANDSCAPE*

F25-e Canvas: Height, 20 inches; length, 30 inches

THE placid surface of a wide river fills the middle of the picture. On right and left, in foreground, are trees and shrubbery in autumn foliage. The sky is composed of great masses of warm-tinted white and gray clouds with spaces of blue above.

Property of MRS. BENJAMIN THAW.

**Ralph Albert Blakelock, N.A.**

AMERICAN: 1847—

120—*LANDSCAPE WITH CASCADE*

700 — Canvas: Height, 25 inches length, 30 inches  
*Anderson Ho*

AN impressive composition, showing a stream in the right foreground which flows from higher levels in the middle distance and falls in a little cascade as it pursues its course. Trees rise against the sky, on the right, and in the distance, near the left center of the picture, is a note of blue given by a range of hills. The sky, of mingled pearl and yellow below, grades upward into blue, and in all of the upper portion gray, white-edged clouds are seen drifting as they are swept by the winds.

*Signed at the lower center.*

*Property of a New York Collector.*







**Frank Knox Morton Rehn, N.A.**

AMERICAN: 1848—1915

**121—MASSACHUSETTS COAST**

110" Canvas: Height, 30 inches; width, 25 inches  
*A. Staheli*

A HIGH cliff with great overhanging masses of rock, about which white sea gulls are flying, rises on the left nearly to the top of the picture. At the base of these rugged shores, which are seen extending to the distant horizon, the waves of the ocean are breaking into spray. At the right, well out to sea, are some sailing vessels and overhead is a sky of gray clouds with light breaking through in the lower portion.

*Signed at the lower right, and dated 1875 and 1879.*

*Property of P. H. McMAHON, Esq.*



## John H. Twachtman

AMERICAN: 1853—1902

### 122—REFLECTIONS

2007 *Canvas: 30 inches square M. Knoedler Co.*

A STREAM, which fills the foreground, is traversed by a timber construction, one section of it roofed, which may be a boat dock. Across the middle of the canvas is the shore surmounted by a line of trees stretching away to the right with even tops. The hillocks of the shore, the foliage and the yellow gray of the pier, or dock, as well as the blue of a misty sky are reflected in the waters which lap the dock and eddy around one corner of the structure.

*Signed at the lower right.*

Property of ALEXANDER MORTEN, Esq.



**Childe Hassam, N.A.**

AMERICAN: 1859—

**123—MAIDS IN MIST**

2750<sup>12</sup>

Canvas: 32 inches square

*C. C. Stevens*

On the shores of the sea, with massive rock formations and herbage filling the foreground, are three nude figures of young women. The one nearest the spectator is seen seated, in back view, on the rocks, high above the water. In the upper half of the composition the expanse of the ocean, with a rocky reef or two, lies under a misty atmosphere.

*Signed at the lower left.*

*Formerly the property of the late Stanford White.*

*Purchased from the American Art Association.*

*Property of ALEXANDER MORTEN, Esq.*

**Robert Reid; N.A.**

AMERICAN: 1863—

**124—A WINTER LANDSCAPE**

110 " Canvas: Height, 30 inches; width, 25 inches

*John B. Tomlinson*

IN the foreground is a hillside with bare trees reaching up to the top of the canvas while beyond is seen a stretch of rolling country covered with snow. In a valley, which lies in the middle distance, is a building with a cupola. Tints of lilac and yellow gray are in quiet contrast with tempered whites throughout the picture.

*Signed at the lower right.*

Property of ALEXANDER MORTEN, Esq.

**Frans Hals**

DUTCH: 1584—1666

**125—PORTRAIT OF A PROFESSOR**

207 " Canvas: Height, 27 inches; width, 21½ inches

*Edw. Claus*

A NEARLY half-length, life-size portrait of a man with dark hair and beard, wearing a white ruff; holding a book in left hand and the right hand raised in an expounding gesture.

*Signed with the monogram of the artist and date 1637,  
with age of the subject, 48 years.*

*Purchased in New York in the early '80's among a lot of pictures  
which, since Colonial times, had been in the town of Schenectady,  
N. Y.*

*By order of an Executrix.*

**Rosa Bonheur**

FRENCH: 1822—1899

126—*A TEAM OF OXEN*

475" — Canvas: Height,  $21\frac{3}{4}$  inches; length, 33 inches *H. Mortensen*

A PAIR of red-coated oxen in side view, heads to the left, hitched to a primitive wooden plow, and standing in a flat plain which stretches away to hilly country with cone-shaped mounds. The sky is of blue with horizontal clouds of gray and white.

*Signed at the lower left.*

*Property of a Private Collector.*



## Henry Moret

FRENCH

(Son-in-law of M. Claude Monet and recently deceased)

### 127—ROCKS AND SEA

110— *Canvas: Height, 21½ inches; length, 25¾ inches*  
*M. Knechtler Rec.*

IN the lower part of the picture, on the right, is a headland with an upstanding rock at its extremity; on the left, three rocks with surfaces at the level of the sea. Above, the blue waters of the ocean extend to a horizon, placed high in the composition, where there is a strip of sky. A sloop is seen in the middle distance and in the offing a steamer is passing with its trail of smoke. The picture is characterized throughout by brilliant color effects of blue, green and tawny orange and brown.

*Signed at the lower right, and dated '96.*

*Purchased from Durand-Ruel.*

*Property of ALEXANDER MORTEN, Esq.*





## Gustave Courbet

FRENCH: 1819—1878

### 128—STAGS DRINKING

375

Canvas: Height, 29½ inches; length, 36 inches

Menborough Galleries

BETWEEN great rocky hills, through a notch in the center of the picture, a stream comes tumbling over boulders and spreads out in the level spaces of the foreground. A stag, on a rock at the base of the falls, lifts his head to swallow after dipping his muzzle in the stream, and another, at the left, is approaching the shallow waters in the foreground to join his companion in slaking his thirst. Above the cliffs, which on the left are crowned with trees, is a sky of white and blue.

*Signed at the lower left.*

Property of ALEXANDER MORTEN, Esq.

## Thomas Gainsborough, R.A.

BRITISH: 1727—1788

### 129—THE CARRIER'S CART

150

Canvas: Height, 30 inches; width, 24½ inches

Elton Barnes Agent

A CARRIER'S cart, canvas-hooded and drawn by a chestnut and a white horse, is seen returning homeward, at evening, on a narrow road which comes around from behind a rocky bank on the right, and overarched by an ash tree on the farther side. The general tone of the landscape presents mingled tints of mellow brown while the sky is in pleasing contrast with its expanse of gray-blue and masses of gray and white clouds.

Property of a Private Collector.



**John Russell**  
EARLY BRITISH SCHOOL

130—*LADY AND CHILD*

900 = Canvas: Height, 35 inches; width, 28 inches  
*W.W. Seaman Agent*

Portrait, in oval, half life-size, in side view, of a lady wearing a large brimmed leghorn hat, trimmed with white silk and ribbon, under which are seen her light brown curls, and a cloak of yellow, trimmed with ermine, holding up a baby in white dress and cap.

*Property of* MRS. BENJAMIN THAW.

**John Opie**

BRITISH: 1761—1807

**131—A VILLAGE MAIDEN**

156 02 Canvas: Height, 35½ inches; width, 28 inches *R. Cameron*

A THREE-QUARTER, life-size picture of a pretty young girl, with brown hair framing her face and a straw hat set on the back of her head; short sleeved dress and cape of reddish brown, and her arms crossed before her. The right elbow rests on a wall, where there is a basket filled with grapes and peaches. The background consists of a landscape with low horizon and gray-blue sky.

*Property of a Private Collector.*



**Sir Joshua Reynolds, P.R.A.**

BRITISH: 1723—1792

**132—THE COUNTESS OF NOTTINGHAM**

10 25-0 Canvas: Height, 30 inches; width, 25 $\frac{3}{4}$  inches

Edw. Stone

A HALF-LENGTH portrait in side view of an aristocratic looking young matron, with blond hair dressed high with a gold embroidered veil, blue gown with ermine border, and wine colored drapery over her right arm. Harmonious general tone in clear tints.

*Property of a Private Collector.*



**Sir Thomas Lawrence, P.R.A.**

BRITISH: 1769—1830

**133—PORTRAIT OF MISS M. SIDDONS**

52501

Canvas: Height, 30 inches; width, 25 inches

*Jane S. Siddons*  
A HALF-LENGTH portrait of a young woman in white low-neck dress with short sleeves and a red shawl over her right shoulder and arm, leaning on a balustrade; the body in three-quarter view and the head turned to the right, showing nearly full face; brown hair with ringlets on the forehead.

*Property of a Private Collector.*





**William Hogarth**

BRITISH: 1697—1764

**134—COLONEL CHARLES HOWARD**

225. Canvas: Height, 30 inches, width, 24 $\frac{3}{4}$  inches

*Edw. Clark*

A HALF-LENGTH portrait of a gentleman in full powdered wig, wearing a coat and waistcoat of greenish blue and white shirt, with black ribbon pendant at neck. The head turned slightly to right.

Coat-of-arms painted in left upper corner and below it the inscription: "Charles Howard, Esqr., Colonel of a Regiment of Foot &c. 1738—second son to Charles, third Earl of Carlisle."

*By order of an Executrix.*



CHARLES HOWARD, ESQ. COLONEL  
OF A REGIMENT OF FOOT GUARDS  
SECOND SON TO CHARLES HOWARD  
EARL OF CARLISLE



## Charles Lebrun

FRENCH: 1619—1690

### 135—*MADemoisELLE DE LA VALLIÈRE*

330 — Canvas: Height, 30 inches; width, 25 inches

*J. E. Aldred*  
A HALF-LENGTH, life size, seated figure, portraying in full face view the features of the brunette beauty, Mademoiselle Louise de la Vallière. Her hair falls in curls on either side of her face with a ringlet or two at the temples and she is dressed in a beautiful gown of the Louis Quatorze period, in which she was renowned as the young king's first favorite, the material being blue and gold and the trimming of fine lace. The head is resting, slightly inclined to the right, on her left hand, and in her right hand she is holding a bunch of flowers. The background is composed of foliage, a pillar and a blue sky.

*Property of a Private Collector.*

**John Crome**

(OLD CROME)

BRITISH: 1768—1821

136—*LANDSCAPE WITH RUINED CHURCH*

257 2 Canvas: Height, 30 inches; width, 25 inches *F. A. Park*

IN the center of the composition on rising ground, where a road passes through the fore part of the landscape into the middle distance, on the right, are the gray ruins of a church. A cottage has been built against the crumbling walls and the buildings are embowered in a mass of great trees. Ducks are swimming in a pool in the right foreground and a woman with a donkey is seen making her way in the direction of a farmhouse with a tall red chimney that appears among the trees in the distance. The sky is of pale blue-gray with great cumulus clouds.

*Signed at the lower left, J. CROME.*

*Property of a Private Collector.*



AMERICAN PICTURES





## INTRODUCTION TO THE AMERICAN PICTURES

This small collection, chiefly portraits, of American art that I have been invited to catalogue, is significant of the present trend of museums and individual collectors to secure good examples of the works of our best painters of the past as well as of the present, which is emphasized on the commercial side by the large sums that have been paid recently for such works in comparison with the prices of a decade and a score of years ago. These prices are important, too, as indicating that fine works by our dead and gone painters are becoming each year more difficult to find, so that their prices show in many instances their rarity as well as their merit. It therefore behooves especially the museums of this country, in whose collections there should be examples of every American painter of repute, not to allow the rarely occurring occasions for securing such works to pass by. In the long and honorable career of the American Art Association this is the first time that it has had the opportunity to offer to its patrons a collection of paintings by American painters such as is presented in this catalogue, wherein will be found fine examples of the two British-American painters, Copley and West, each represented by an English picture, it is true, but the atmosphere of the land of their birth hovers about their works no matter where they were executed.

Of those born on the other side of ocean, but wholly American in their art, there are interesting examples of John Wesley Jarvis, Charles Cromwell Ingham, and of Thomas Sully, the latter represented by five canvases covering a span of fifty-six years, 1807 to 1863, the earliest being one of his very best portraits. American by birth and in their art, there is a delightful portrait by Washington Allston, whose works, especially in portraiture, are seldom procurable; a beautiful

portrait of Mary Fairlie, "the toast of the town" in New York when Washington Irving was a young man, by William Dunlap, artist, author and actor, who proved the fallacy of the proverb, "Jack of all trades master of none"; an artificial landscape by Alvan Fisher, which is beautiful in tone and color, if not painted in the open air from the scene before him; three gems in genre from the easel of Henry Inman, who was a master in whatever department of art he essayed to paint; a superlatively good head by Charles Willson Peale, who has been called the Doyen of American painters, of some Revolutionary worthy whose name has not come down with his portrait, which points again to the imperative obligation upon every one, artist and layman, to affix the name of the subject of a portrait imperishably to the canvas, with its date and name of painter; an interesting head by the patrician Col. John Trumbull; a Lawrence-like portrait of a handsome man by "Kentucky" West, the painter of the well-known portrait of Lord Byron; a characteristic presentation of an old lady by the little known Henry Williams, who, this canvas will show, should be better known; and other works by Francis Alexander, Anson Dickinson, G. P. A. Healy, Eastman Johnson, Rembrandt Peale, T. P. Rossiter and Samuel L. Waldo. This is no mean array, while it does seem something like the play of "Hamlet" with the Prince of Denmark left out not to have one of those patents of American nobility, a fine Stuart portrait, every day becoming more difficult to obtain. But this is a welcome beginning, and the very gathering of them shows that our intelligent and discriminating collectors are turning their attention to these works, which is not only patriotic, but shows appreciation of good work and not only good names.

CHARLES HENRY HART.

NEW YORK, April 18, 1916.

## Benjamin West, P.R.A.

AMERICAN: 1738—1820

### 137—*THE FIRST INTERVIEW OF TELEMACHUS WITH CALYPSO*

*Canvas: Height, 40 inches; width, 52 inches*

*Bluff Graham*  
TELEMACHUS, accompanied by Mentor, approaches Calypso, who advances to meet them followed by groups of her hand-maidens. The storm-beaten sea washes upon the shore of her isle of Ogygia, which is illumined by the sun breaking through the clouds.

This canvas was exhibited at the Royal Academy in 1773, with the title here given it, against which in the catalogue Horace Walpole wrote: "All good but the trees." This criticism is rather strained, for while the trees are conventional they are well rendered and the whole is an excellent composition, the figures graceful, well drawn and sound in color. Evidently West retained the painting, for in the sale catalogue of his pictures, in 1829, after his death, it is "Lot 40" with a slightly changed title and this comment, "The scene is romantic and highly poetic in sentiment. The incidental light, from the bursting sunbeam through the storm, creates a magical effect. The waves roll in shore with a motion perfectly illusive." West, like Copley, always lived under the British crown and became the second President of the Royal Academy of Arts on the death of Sir Joshua Reynolds, in 1792.

*Signed in right hand corner, B. WEST, 1772.*

*Property of MRS. BENJAMIN THAW.*

## Unknown Artist

### 138—PORTRAIT OF GENERAL JAMES WOLFE

225 v. Canvas: Height, 30 inches; width, 25 inches. *Label: Abraham*

HALF-LENGTH, three-quarters to left, of young man with red hair and blue-gray eyes, in the uniform of a British officer, red coat embroidered in gold down the front, buff vest, white jabot and white leather band across breast over right shoulder, black Wolfe hat edged with gold lace. Background, light blue with a battle scene on the right and the Heights of Abraham in the distance.

This appears to be a contemporary painting but not American, and is undoubtedly intended for a portrait of the hero of Quebec, but of course could not have been painted until after Wolfe's death, or the scene of where he died could not have been introduced into the picture. The only question is whether it is a copy of a life portrait or just an imaginary one, as most of Wolfe's portraits unfortunately are. On this interesting subject, *vide* Paul Leicester Ford's discussion in *Century Magazine* for January, 1898.

*Property of* MRS. BENJAMIN THAW.



## Charles Cromwell Ingham

AMERICAN: 1796—1863

### 139—PORTRAIT OF "C. T. PICKERING"

350

Canvas: Height, 36 inches; width, 30 inches

L. Lapham

HALF-LENGTH three-quarter to left, of a middle-aged man seated out-doors in a beautiful landscape, holding top hat in left hand; black overcoat, white standing collar, neckcloth and frilled shirt front, dark hair, brown eyes and ruddy skin.

Ingham was an Irishman who came to New York on attaining his majority and became one of the founders of the National Academy of Design. This is a characteristic example of his early painting of male portraits, such as Lafayette and De Witt Clinton, but he changed his manner and became the fashionable female portraitist of his time. These later portraits are very artificial, highly finished and vividly colored. The name given to the subject is written upon the back of the frame.

Property of MRS. BENJAMIN THAW.



## John Singleton Copley

AMERICAN: 1737—1815

### 140—*PORTRAIT OF A BRITISH OFFICER*

400 \*— *Canvas: Height, 30 inches; width, 25 inches* *C. L. Lapp & Graham*

HALF-LENGTH of young man to right in scarlet uniform, with blue collar and revers, gold epaulettes, gorget initialed "G. R." hung below coat opening, dark stock and white frilled shirt-front, gold-hilted sword held under right arm, with light eyes, reddish hair brought down over forehead, and side whiskers. To right, on table, military hat with large star on side, above a rosette, holding a straight tall white feather. Background, open-air.

Although Copley left this country in 1774 and ever after resided in London, so that he always lived under the British crown, he is universally classed an American painter for the good reason that, as well as his American birth, his best works were painted here. The present example, loosely and brilliantly painted, belongs to his latest period, of which it is a fine example and must have been executed only a short time before his death.

*Property of Mrs. BENJAMIN THAW.*





## Charles Willson Peale

AMERICAN: 1741—1827

### 141—PORTRAIT OF A MAN

300 — Canvas: Height, 30 inches, width, 25 inches

*Charles Graham*  
HALF-LENGTH, seated, nearly full face to right of a middle-aged man with right hand over back of chair covered with green and studded around edge with brass nails, in dark blue high-cut coat and vest, with white turn-over collar and neck-cloth, sandy hair cropped in front and long behind, and blue eyes. Background, dark blue.

This is an unusually good example of Peale's best manner and doubtless was painted not later than 1780. It is an extremely interesting portrait and the subject is doubtless an important historical personage of the time whose identity can likely be established. Were Peale's portraits always painted with as much skill and attention as this one, his work would not be thought of as lightly as it is.

*Property of* MRS. BENJAMIN THAW.



## John Trumbull

AMERICAN: 1756—1843

### 142—PORTRAIT OF A MAN

250. Canvas: Height, 24 inches; width, 19½ inches

*Caleb Strong*  
BUST of middle-aged man to right in black buttoned coat, white neckcloth, light eyes and brown thin hair over forehead, long and thin at back of head and short side-whiskers.

This portrait bears considerable resemblance to the portrait of Caleb Strong, Governor of Massachusetts, when a much older man, but from the period of the costume, which is later than Strong's, cannot be of him at an earlier date. It is beautifully drawn and modeled in Trumbull's manner of the second decade of the last century, but the color has suffered from time and cleaning.

Property of MRS. BENJAMIN THAW.



## Charles Willson Peale

AMERICAN: 1741—1827

### 143—PORTRAIT OF A MAN

125-01 Panel: Height, 20 inches; width, 16 inches  
*Clapp Graham*  
HEAD and shoulders to left of a comparatively young man, in dark coat and ruffled shirt-front, dark hair and blue eyes.

A firmly modeled head with an earnest face, that was exhibited during the Hudson-Fulton Celebration at the Brooklyn Institute of Arts and Sciences by its former owner, Col. Henry T. Chapman, as a portrait of Robert Fulton painted by himself. A comparison of the two portraits in this collection by Peale will exhibit the vast difference in apparent manner of a painting on canvas and a painting on wood.

Property of MRS. BENJAMIN THAW.

## William Dunlap, N.A.

AMERICAN: 1766—1839

### 144—PORTRAIT OF MRS. THOMAS A. COOPER

100-01 Canvas: Height, 30 inches; width, 20 inches

HALF-LENGTH, three-quarters to right, of young woman in white muslin frock, red India shawl high in neck, gathered over left arm, showing fingers of hand, fair hair and blue eyes. Background a red curtain with distant view of water to extreme right.

Mrs. Cooper was the daughter of Major James Fairlie, a noted wit, and granddaughter of Chief Justice Yates of New York. As Mary Fairlie she was the most beautiful and brilliant belle of her time in this city, being the Sophie Sparkle of Washington Irving's "Salmagundi," and on June 11, 1812, married Thomas A. Cooper, the distinguished actor (No. 147). Their daughter, Priscilla, married Robert Tyler, son of the President, and for three years presided over the White House. This is a very good example of the portrait work of the American Vasari, as Dunlap has been aptly called, for while his "History of the Arts of Design in the United States" is crowded with errors and mistakes, it is all that we have.

Property of MRS. BENJAMIN THAW.



**Rembrandt Peale, N.A.**

AMERICAN: 1778—1860

145—*PORTAIT OF DE WITT CLINTON*

*Alto Berner Agem*

425" *Canvas: Height, 30 inches; width, 25 inches*

BUST, nearly full front to left of elderly man in buttoned dark coat, white neckcloth and frill. Background, sky with rows of poplar trees on right and on left.

Rembrandt Peale painted several of these portraits of Governor Clinton in his usual perfunctory manner.

*Property of Mrs. BENJAMIN THAW.*

## Washington Allston

AMERICAN: 1779—1843

### 146—*PORTRAIT OF A MAN*

575'— Panel: Height,  $24\frac{1}{2}$  inches, width, 20 inches

*Robert C. Thorne*

BUST, nearly full to left of a middle-aged man in double-breasted blue coat with gilt buttons, white neckcloth, and gold pin in shirt-front, brown hair brushed up over temples, and side whiskers. Background neutral.

A fine example of this notable painter at his best, drawn a little smaller than life, as was Allston's custom. The background is beautifully treated to give atmosphere to the head. Works by Allston are rarely met with, especially in portraiture.

*Property of Mrs. BENJAMIN THAW.*





## John Wesley Jarvis

AMERICAN: 1780—1839

### 147—PORTRAIT OF THOMAS A. COOPER

5-25"- Panel: Height, 36 inches; width, 24 inches

*Edmund Graham*  
HALF-LENGTH seated full face to front, of middle-aged man in black coat, holding book in left hand resting over arm of chair with right hand held out in the attitude of declamation, in black coat, white neckerchief and frilled shirt-front, dark hair and blue eyes. Background, neutral with curtain to left.

Thomas A. Cooper, the husband of No. 144, was one of the most noted actors ever on the American stage, and exceeded every other actor in his personal accomplishments. With a singularly handsome and expressive face and noble person, fine, mellow voice, unusual dignity of manner and grace of action, forcible and eloquent in his declamation, he was without a peer as a tragedian. He died April 21, 1849, at the age of seventy-three years. This superb portrait of him exhibits all the characteristics of the man and is an unusually fine example of Jarvis at his best, whose eccentricities and convivial habits make the quality of his portraits very unequal, running the whole gamut from extremely bad to exceedingly good.

*Property of Mrs. BENJAMIN THAW.*



## Rembrandt Peale, N.A.

AMERICAN: 1778—1860

### 148—PORTRAIT OF AN AMERICAN OFFICER

1756— Bed-ticking: Height, 29 inches; width, 25 inches  
*Wm. B. Peale*

BUST to front of middle-aged man in uniform of a Major-General, blue double-breasted coat with gilt buttons, buff collar and revers to coat, gold epaulettes with two stars on each, white neckcloth and frilled shirt-front, dark hair and eyes. Background, dark and opaque.

This portrait is a curious problem, with its modern face and wearing of the hair coupled with the continental uniform. The initials "C. W. P.," for Charles Willson Peale, in upper left corner are not the signature of the painter of the picture, but have doubtless been added on a guess as to the painter, the picture being known as "a Peale."

Property of Mrs. BENJAMIN THAW.

## Anson Dickinson

AMERICAN: 1780—1847

### 149—PORTRAIT OF A WOMAN

125"— Canvas: Height, 29 inches; width, 23 1/2 inches  
*Clapp Graham*

HALF-LENGTH to left, seated in a Windsor-chair, of middle-aged woman in lace cap, reddish brown gown, cut surplice with thin white neckerchief crossed underneath and an umber-colored shawl over her arms, drawn up to show right hand, light brown hair, blue eyes and gold earrings.

This painter is better known for his miniatures than for his portraits in oil, and this example shows the manner of a painter in little. It is a pleasant portrait, with animation and character, and has the suffused pink hue that was notable in all of Dickinson's work whether on ivory or on canvas.

Property of Mrs. BENJAMIN THAW.

## Henry Williams

AMERICAN: 1787—1830

### 150—*PORTRAIT OF AN OLD LADY*

325- Canvas: Height, 36 inches; width, 29 inches

*Salisbury Graham*  
HALF-LENGTH of an old lady seated to left in red chair at table with green cloth, an open book, bound in red with gilt edges, before her, a leaf of which she is turning with her right hand while she holds her glasses in her left hand. An oldtime frilled cap surrounds her strongly lined face, a white neckerchief about her neck, a black velvet gown with a neutral blue fringed shawl embroidered in black over her shoulders. Background neutral.

Henry Williams was a Massachusetts man and his portraits are chiefly seen there. This example shows that he could paint very good character portraits and his later works show the Stuart influence plainly.

*Property of* MRS. BENJAMIN THAW.

**Thomas Sully**

AMERICAN: 1783—1872

**151—PORTRAIT OF MISS CAMPBELL**

500.2 Millboard: Height, 24 inches; width, 20 inches  
J. J. Parker  
HEAD full to front of young woman with brown ringlets.

This is one of "Sully's pretty portraits of women" for which he was better known than for his more serious work. It is entered in his Register, No. 265, as "Miss Camel of Charleston, S. C. (Campbell)"

*Signed, T.S. (monogram) 1842.*

*Property of MRS. BENJAMIN THAW.*



## Thomas Sully

AMERICAN: 1783—1872

### 152—PORTRAIT OF JOHN HOGG

2537 Canvas: Height, 27 inches; width, 22½ inches

*Alto Berner Agam*

BUST to right, eyes to left of a young man, in brown coat, tan waistcoat, white neckerchief, soft shirt-front, carelessly arranged brown hair and brown eyes. Background, column to left, with sunset effect in distance.

This beautiful portrait is entered in Sully's Register (No. 769), under the year 1807, "Mr. Hogg, formerly of the theatre." John Hogg made his debut in a musical play and was a dead failure. Subsequently he made his mark in the line of honest, bluff, blunt old countrymen, and in other comic parts, but he left the stage and opened a public house, where he was commonly known as "Honest Old Hogg." He died in New York, February 14, 1813, at the age of forty-three, so that he was thirty-seven years old when Sully painted this portrait, which will preserve Hogg's name for generations. It possesses every quality that goes to make a great portrait, an interesting and picturesque subject, skilfully and artistically handled, fine in color and tone, firm in execution. The opportunity is not often presented to secure so exceptionally fine a work of Sully's first and best period.

*Property of MRS. BENJAMIN THAW.*







# **Thomas Sully**

AMERICAN: 1783—1872

## 153—*PORTRAIT OF A YOUNG MAN*

150 — *Canvas: Height, 24 inches; width, 20 inches*

HEAD to right of young man with long disheveled hair; shoulders to left.

An unfinished sketch of a pose for an artist or a poet.

*Property of* MRS. BENJAMIN THAW.

## Thomas Sully

AMERICAN: 1783—1872

### 154—PRAYER

500 Canvas: Height, 24 inches; width, 90 inches

BUST nearly in profile of young woman to left, head tilted back, eyes and clasped hands unlifted in the act of prayer, pinkish gown, auburn hair and blue eyes.

The original canvas is inscribed on back: "T.S. (in monogram) 1854. My daughter Rosalie at the age of 18." This, however, has been covered by relining, but the inscription has been copied on new canvas. The canvas is not in the Sully register for 1854 nor is it under the year 1836 when Rosalie Sully was at the age of eighteen.

Property of MRS. BENJAMIN THAW.

## Thomas Sully

AMERICAN: 1783—1872

### 155—CINDERELLA

300 Canvas: Height, 51 inches; width, 58 inches

A YOUNG girl, in ashes-of-roses gown, on the floor at whole length playing with a kitten, in the kitchen, with fireplace, crane and big iron pot in the rear to left, while through a doorway on the right the two sisters are seen dressing for the ball as in the Fairy tale.

This canvas has been much admired by lovers of story-telling pictures.

Signed in front, "T.S. (monogram) 1863."

Property of MRS. BENJAMIN THAW.

**Samuel L. Waldo, A.N.A.**

AMERICAN: 1783—1861

156—*PORTRAIT OF A MAN*

400

*Canvas: Height, 30 inches; width, 25 inches*

*A. A. Healy*

HALF-LENGTH of elderly man to left, seated in red chair holding in left hand a newspaper upon which the letters "DAI~~LY~~ER" appear, right hand over left, in black coat and vest, standing soft white collar and white neckcloth in bow, frilled shirt-front, dark hair brushed up, small side-whiskers and blue eyes. Background neutral, with red damask curtain to left.

Waldo studied with Benjamin West, and on returning took up his residence in New York, painting many very good portraits until he formed a partnership with William Jewett, when the work turned out by the firm was far inferior to the portraits painted by Waldo alone. This is an excellent portrait, replete with character and expression.

*Property of MRS. BENJAMIN THAW.*



## William Edward West

AMERICAN: 1788—1857

### 157—PORTRAIT OF A MAN

1250 Canvas: Height, 30 inches; width, 25 inches

*John A. Davis*  
BUST of middle-aged man, body full front, head three-quarters to right, seated with left arm over back of painted chair, in dark blue coat, white neckerchief and white frilled shirt-front, dark breezy hair, side-whiskers and hazel eyes.

This painter is familiarly known as "Kentucky West," but he is believed to be of the same family as Benjamin West. He had instruction from Sully, went abroad and made a name for himself by painting the portrait of Lord Byron and later one of Shelley. He was an extremely accomplished artist and some of his portraits masquerade as by Lawrence. The present is an interesting example of his manner.

Property of Mrs. BENJAMIN THAW.

## John Neagle

AMERICAN: 1796—1865

### 158—PORTRAIT OF MRS. SAMUEL BLODGET

400 Canvas: Height, 20 inches; width, 18 inches

*J. N. Ehrlich*  
HEAD to right of young woman with brown hair and white turban. Background sketchy.

This is a copy of one of the heads from an unfinished sketch by Gilbert Stuart of a picture he began of Mrs. Blodget and daughter, which was in Mr. Neagle's studio for many years as President of the Artists' Fund Society of Philadelphia, to which the canvas belonged. It is interesting as a combination of Stuart and Neagle, but does not, of course, show what a superlatively good painter Neagle was.

Property of Mrs. BENJAMIN THAW.

## Henry Inman, N.A.

AMERICAN: 1801—1846

### 159—MOTHER AND SON

Canvas: Height, 23 inches; width, 16 inches

220 1" *E. Benjamin*  
MOTHER seated whole-length to right, out-doors in a garden with son standing to her left beside stone balustrade surmounted with a flower urn. The quaint costumes of *circa* 1830 are deliciously rendered. Her black silk gown, the pride of every "lady" of her period, and the greenish shawl with scarlet border, place her in her social plane. A poke bonnet with long streamers, out of which hang long dark curls, and white kid gloves complete her costume. The boy is in black dress with knee breeches, white stockings and large straw hat. Background, a great overhanging tree with landscape in left distance.

This very charming composition, although doubtless portraiture, belongs more to the class of genre pictures in which Henry Inman excelled, his "Mumble the Peg," "Newsboy" and "Early Days of Washington" being noteworthy and well known subjects. It is beautifully painted and possesses all those subtle attractions that specially seem to belong to Inman's best work.

*Property of Mrs. BENJAMIN THAW.*

## Henry Inman, N.A.

AMERICAN: 1801—1846

### 160—MOTHER AND DAUGHTER

55-22 Canvas: Height, 26 inches; width, 18½ inches *J. E. Benjamin*

YOUNG woman to right, seated in a large high-back carved chair covered in red, wearing a green silk skirt, white low-neck waist with puffed sleeves, dark hair in ringlets and brown eyes. The girl leans against knee of her mother, who holds one hand while the other is placed on the child's shoulder, wears a white low-neck frock and has fair hair and blue eyes. The setting is a hall with a large window through which are seen trees and the moon peeping through the clouds, and on the wall is shown the corner of picture frame.

The comments upon the last picture apply with equal force to this one, only this is even more carefully painted.

*Property of Mrs. BENJAMIN THAW.*





**Henry Inman, N.A.**

AMERICAN: 1801—1846

161—*BOY AND DOG*

*Edw. Bernersagun*

/ 25<sup>th</sup> — Canvas, oval: Height, 21 inches; width, 16½ inches

YOUNG boy wearing one garment seated on the ground playing with a collie dog who wants the food the child is eating with a spoon out of a cup he holds in his hand. The boy has very rosy cheeks, curling auburn hair and brown eyes. Background, landscape.

This canvas is as freely painted as Inman's large portraits, which is unusual in his genre pictures, although he was noted for his versatility of manner and subject, beautiful in color and attractive in composition. Inman's pictures are not easily found and it is rare to have three together, as in this collection.


*Property of Mrs. BENJAMIN THAW.*



## George Peter Alexander Healy

AMERICAN: 1813—1894

### 162—*TWO YOUNG SISTERS*

 *Canvas: Height, 30 inches; width, 25 inches*

BUSTS full front of two girls, aged respectively about three and eight years. The younger to right half-length, in low-neck dress, short sleeves tied with red ribbon, showing both arms bare, fair hair fastened with red ribbon, blue eyes and rosy cheeks. The elder to left, head and shoulders, darker hair tied with blue ribbon, blue eyes. Vignetted in background of clouds.

Healy was a Massachusetts man who passed most of his art life abroad and settled finally in Chicago. He was noted as a painter of persons of consideration, but his most interesting canvases are of children, this one, of two of his nieces, being as good an example of his work as likely to be found. Healy is one of the few American painters honored by having his portrait hung in the Uffizi Gallery at Florence.

*Signed at bottom, G. P. A. HEALY, 1859.*

*Property of MRS. BENJAMIN THAW.*



**Thomas P. Rossiter, N.A.**

AMERICAN: 1817—1871

**163—WASHINGTON AT MOUNT VERNON**

270 " Canvas: Height, 30 inches; width, 44 inches  
T. P. Rossiter

WASHINGTON is seated, profile to left, at a small table on the lawn addressing three friends, with Mrs. Washington seated at the other side with a young woman standing beside her. To the right is a summer-house occupied with guests, and two children seated on the steps. The mansion is in the background to right, with a glimpse of the Potomac before it.

This painter made a number of pictures with Washington as the central figure, which he exhibited around the country and were popular at the time. In this one the portrait of Washington is evidently taken from the Sharples crayon, but the other faces are not sufficiently well executed to identify them.

*Signed at left hand corner, T. P. ROSSITER, 1866.*

*Property of MRS. BENJAMIN THAW.*

## Francis Alexander

AMERICAN: 1800—1880

### 164—*PORTRAIT OF YOUNG WOMAN*

30" Canvas: Height, 24 inches; width, 20 inches  
J. W. Bailey

BUST of young woman, full face to front, with soft brown hair in long curls hanging over neck, brown eyes, ashes-of-roses low-neck waist, maroon-colored cloak trimmed with feathers over shoulders. Background blue.

Francis Alexander was a Boston painter who early took up his residence in Italy, where he continued to live, making infrequent visits to this country. His widow, unless recently deceased, lives in Florence, past a hundred years of age.

*Property of* MRS. BENJAMIN THAW.

**Eastman Johnson, N.A.**

AMERICAN: 1824—1906

**166—PORTRAIT OF WILLIAM M. EVARTS**

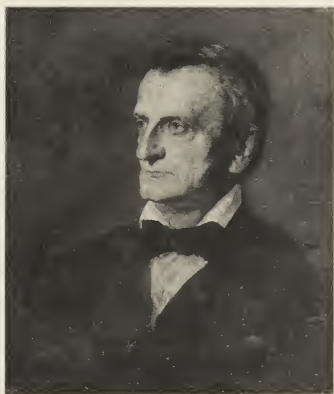
3 75" Canvas: Height, 24 inches; width, 20 inches  
Bust to left, nearly in profile, of an elderly man in dark coat,  
turned-down soft collar and black tie. Background dark.

This is one of several portraits of Mr. Evarts that Eastman Johnson painted and is a fine bit of characterization very skilfully treated. Mr. Johnson and his works are so well known, it is unnecessary to say more than that he was a member of the National Academy of Design, elected in 1860, and that he kept well abreast of the times in the progress of his art, never lagging behind as did many of his contemporaries.

*Signed in front, EASTMAN JOHNSON.*

*Property of Mrs. BENJAMIN THAW.*





## Alvan Fisher

AMERICAN: 1792—1863

### 167—*LANDSCAPE WITH FIGURES*

175" Canvas: Height, 24 inches; width, 30 inches *Edmund Spenser*

A THATCH-ROOFED wayside inn, with the sign of the Stag nailed to a gnarled tree beside, in front of which is a man on a white horse talking to a maid. In the left center back, a stage coach loaded with passengers, drawn by three horses, is hailed by a New England militiaman in cavalry uniform, white trousers, blue jacket, black helmet with feather and sword. Thatched cottages in the background, a man and a woman seated on the ground, in front, with a fine elm tree toward the right, complete the picture.

This is a composition landscape, modeled upon Morland's style, in its arrangement, but of a high quality of work with a beautiful glow from the sky and showing nice feeling for tree form. Fisher painted some portraits, but is best known by these composition landscapes, in which he introduced figures of persons and of animals. Several of these were engraved for the "Annals" so popular in the '30's and '40's and gained for Fisher wide approval. The present is a good example of this rarely met with painter's work, with the militiaman a guinea mark of local color.

*Property of* MRS. BENJAMIN THAW.





IMPORTANT AMERICAN AND FOREIGN  
PAINTINGS

**John H. Twachtman**

AMERICAN: 1853—1902

168—*THE WHITE BRIDGE*

1900 *Canvas: Height, 30 inches; width, 24½ inches*  
*J. M. Macbeth*

A WHITE, rustic bridge with slender poles rising above the footway and supporting a roof over the farther half of the structure, spans, in an arching shape, a stream running through the foreground. The effect is of full sunlight playing over the green banks on both sides of the water and the summer foliage of trees which fills all the upper part of the canvas. Amid this setting of verdure the white bridge produces a vibrating note that sings, so to speak, in harmony with the other elements.

*Signed at the lower right.*

*Property of the Estate of the late Mrs. GERTRUDE COWDIN.*



**James Carroll Beckwith, N.A.**

AMERICAN: 1852—

169—*YOUNG WOMAN*

87 0+ Canvas: Height, 32 inches; width, 25 $\frac{3}{4}$  inches

*Elto Berner Agans*

A HALF-LENGTH, life-size, seated figure in profile view, of a young woman in gown of blue figured stuff, trimmed with fur; her chin resting in one hand and the fingers of the other between the pages of a pamphlet, on a table before her. The background is formed by a view of landscape with a lake.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*

**Robert Reid, N.A.**

AMERICAN: 1863—

170—*POND LILIES*

200 1+ Canvas: Height, 36 inches; width, 24 inches

*Hugh Murray*

A THREE-QUARTER length seated figure of a young woman in a short-sleeved summer gown. Crowning her blond hair is a straw hat, trimmed with greenish blue, and at her feet is a great bowl, filled with water in which pond lilies are afloat. Behind her rises a grassy hill flecked with sunlight and a few bright patches are seen on her gown where the sun filters through the shade in which she has taken a seat.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*



**George H. Bogert, A.N.A.**

AMERICAN: 1864—

**171—NEAR FONTAINEBLEAU**

450 60 Canvas: Height, 29 inches; length, 36 inches

*W. W. Seaman Agnew*

THE scene is a clearing near the outskirts of the Forest of Fontainebleau. In the foreground is a pond with bowlders near its edges. Two small figures appear at the right. On the right, also, on rising ground, is a fine group of oaks, and other trees are seen at the left. In the middle distance is a sunlit plain backed by a belt of trees in autumn foliage and a range of hills. Overhead is a sky of gray, with cumulus clouds near the horizon and a space of blue above.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*

**George H. Bogert, A.N.A.**

AMERICAN: 1864—

172—*SUNSET AT VENICE*

1225<sup>1</sup>

Canvas: Height, 28 inches; length, 40 inches

*Clth Berner Agne*

BEYOND the wide expanse of the calm waters of the Adriatic, which fill the foreground of the picture, lie the buildings and towers of Venice in the evening haze. On the right, where the sun has set, are glints of gold on the horizon clouds and tints of red and yellow extending to the left show other traces of the fading light. Overhead the sky rises high with mingled masses of yellow and gray and the crescent moon is seen in silvery outline. In the right center of the composition, fishing boats with vari-colored sails and a gondola make a mass of dark values and at the left a lantern, hung on piles, sheds a mellow glow of orange.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*



**Julian Rix**

AMERICAN: 1851—1903

**173—THE MEADOW BROOK**

275\*- Canvas: Height, 54 inches; width, 36 $\frac{3}{4}$  inches

*Hugh Murray*  
THE composition shows a swift-running brook, its waters swollen by a heavy shower which has left the trees dripping and the grass of the meadows glittering in the sunshine coming from behind a great cloud in the sky. In the middle distance the waters are seen tumbling over the bowlders and in the foreground the stream widens out as the turgid flood swirls past and out of the picture.

*Signed at the lower right.*

*From the artist's sale.*

*Property of P. H. McMAHON, Esq.*



**John H. Twachtman**

AMERICAN: 1853—1902

**174—WINTER LANDSCAPE**

550 02

Canvas: 30 inches square

W. W. Seaman Agent

A STREAM flowing toward the spectator emerges from between its banks where it makes a bend in the middle distance. Beyond is a hillside covered with snow and with a note here and there of a tree or a clump of bushes. Along the borders of the stream are shrubbery and a few trees. Overhead is a gray-blue sky. Color notes of pink, blue, yellow and green are in contrast to the white of the snow.

Stamp of the "Twachtman Sale" at the lower left.

*Property of the Estate of the late MRS. GERTRUDE COWDIN.*



## John H. Twachtman

AMERICAN: 1853—1902

2002

175—LANDSCAPE

*N. W. Seaman Agnew*

*Canvas: Height, 34¾ inches; length, 46 inches*

MEADOW lands in the foreground lead to a bluff of great, gray rocks with forest trees forming masses of dark green foliage. Over all is a sky of gray clouds. Sunlight, coming from the left, casts shadows on the grass and indicates by contrasts of light and shadow the form in the masses of the trees. The ensemble presents a restrained and sober scheme of color.

The authenticity of the picture is attested by a letter, on the back of the canvas, from J. Alden Twachtman, son of the artist.

*Property of* ALEXANDER MORTEN, Esq.

**George H. Bogert, A.N.A.**

AMERICAN: 1864—

176—*THE CRESCENT MOON*

725<sup>0</sup>— *Canvas: Height, 36 inches; length 56 inches*

*N. Cameron*

A STREAM, with waters shallow in the autumn dry season, flows in the middle of its wide bed, from the foreground around a bend in its banks in the central part of the picture. On the bank, at the right are trees with brown leafage, and on the left is a hillock with bowlders in the grass and some trees along its top. Across the fields that fill the middle of the picture a line of hills is seen. The evening sky shows cool tints of blue and clouds of yellowish white. In a clear space, in the upper left of the canvas, is the crescent moon.

*Signed at the lower left.*

*Property of P. H. McMAHON, Esq.*





**Pierre Mignard**

FRENCH: Circa 1610—1695

**177—PORTRAIT OF A LADY**

425-

Canvas: Height, 46 inches; width, 35 inches

Clapp Graham

A THREE-QUARTER-LENGTH, life-size seated figure of a lady of matronly aspect, in rich low-neck dress of crimson velvet; wide sleeves, open on upper side and clasped with large carbuncles; pearl necklace. Her right hand rests on a table at left and her left hand lies in her lap.

*Property of* MRS. BENJAMIN THAW.



## Sir Godfrey Kneller

BRITISH SCHOOL: 1646—1723

### 178—LADY CATHERINE WYNDHAM

300 — Canvas: Height, 41 inches; width, 31 inches

*J. Mortensen*  
A THREE-QUARTER, life-size portrait in full face of a lady in a gown of ruby velvet with folds overlapping in front and revealing a chemise of white lawn. The sleeves, wide and of half length, cover the upper part of the arms with undersleeves showing below. The left hand rests on a plum-colored cushion adorned with a border and tassels of silver bullion while the right hand is extended downward in a graceful gesture. The head is inclined slightly to the left, with the dark hair gathered in a knot at the back of the neck.

An inscription painted on the lower right hand corner of the canvas reads: "Lady Catherine Wyndham, daughter to Charles, Duke of Somerset." She was the wife of Sir W. Wyndham, Baronet.

*From the collection of the Duke of Buckingham and Chandos, Stowe, England.*

*Property of a Private Collector.*



**Claudio Coello**

SPANISH: 1635?—1693

**179—PORTRAIT OF DOÑA KATARINA DE  
BRAGANÇA**

250 "—Canvas: Height, 50 inches; width, 40 inches

A THREE-QUARTER length, life-size portrait of the princess in nearly full face view. Her dark hair falls in curls on either side of the face and shows in ringlets on the forehead. The costume consists of a low-neck gown of red with gold flowers, short sleeves finishing with lace cuffs and red ribbon, elaborate lace around the shoulders and large jeweled ornament suspended at the neck by a narrow black ribbon. She wears pearl bracelets on both wrists and a heavily jeweled ring on the left hand.

This portrait of the Princess of Portugal, wife of Charles II, of England, belonged to the collection of the Duque de Ossuna, and was purchased from Mr. Julius D. Ichenhauser, of London.

*By order of an Executrix.*



**Juan Bautista Martinez del Mazo**

SPANISH: —1667

180—*PORTRAIT OF A SPANISH LADY*

*Elappolsrahm*

275" — *Canvas: Height, 57 inches; width, 43½ inches*

THREE-QUARTER, life-size, full face, portrait of a lady whose black hair is dressed with a chain of gold sequins and pendent pearls; pearl necklace, rich robes of black, heavily trimmed with gold and jewels; the left hand resting on back of red chair and the right at side, holding closed fan. Red curtain draped on both sides, above.

*Property of* MRS. BENJAMIN THAW.





## Sir William Beechey, R.A.

BRITISH: 1759—1839

### 181—*THE STANLEY CHILDREN*

800 " *Canvas: Height, 76 inches; width, 55 inches*

*Clapp Graham*  
THIS pleasing group, an important example, shows a boy in dress of black, with some brass buttons, and white lace-edged collar, standing beside a chair on which he supports a little girl, who is standing, dressed in white, with pink sash and white lace cap. On the right a little girl, also in white, is seated and plays with a spaniel. At the left is another of the pets, a brown dog. A pillar, red curtain and sky compose the background.

*From Haydon Hall, Norfolk, England.*

*Property of MRS. BENJAMIN THAW.*

## Peter Paul Rubens

FLEMISH: 1577—1640

### 181A—*THE ARRIVAL OF BACCHUS*

750 " *Canvas: Height, 67 inches; length, 85 inches*

*Clapp Graham*  
IN the center of the picture the life-size figure of Bacchus is seen descending from his golden car, which is drawn by two leopards. He is preceded by two nymphs and attended by other nymphs, cupids and satyrs, with ewers and wine cups. The figures are partly draped, or nude, and are happily grouped by the artist, forming an animated ensemble. On the left, in the background, is a view of the sea with a sailboat moored near the shore.

An early work by Rubens, who, at the time it was painted, was inspired by Titian's "Bacchus and Ariadne" in the National Gallery, London.

*Property of MRS. BENJAMIN THAW.*



**Paolo Caliari Veronese**

ITALIAN (VENETIAN): 1528—1588

**182—ESTHER BEFORE AHASUERUS**

250 " Canvas: Height, 66½ inches; length, 85 inches

*Howard Major*  
QUEEN ESTHER, in a rich Venetian costume of black and gold brocade and gold embroidered cloak, is depicted in this elaborate composition kneeling before King Ahasuerus, who is seated on a throne at the left. Her train is carried by four maids of honor. Grouped about the throne are various personages, a scribe seated at his pulpit, a soldier with helmet and two courtiers, one dressed in dark green and red, bearing a resemblance to Veronese. The setting for the scene is a sumptuous hall with pillars and caryatides. Through the wide doorway in the middle of the picture looms up the grandiose architecture of the palaces.

This picture was in the Blenheim Collection of the Duke of Marlborough, sold at auction in 1884 by Messrs. Christie, Manson and Woods; appears in the catalogue of the Blenheim Collection as being of the School of Veronese, but was declared to be a Veronese by Mr. Charles Sedelmeyer, M. Benjamin Constant and others.

*By order of an Executrix.*

## THIRD EVENING'S SALE

THURSDAY, MAY 11, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.15 O'CLOCK

**John Sell Cotman**

BRITISH: 1782—1842

183—ON THE THAMES

40 " Panel: Height, 9¾ inches; length, 12 inches

R. W. Entsch

A ROAD, in the left foreground, shaded by trees, follows the shore of the river and a man and a woman are seen driving on it in a gig with a white horse. On the opposite bank are the buildings of a suburban palace and the spire of a village church. On the river, which occupies the middle portion of the picture, are sailboats and barges, all carrying pleasure seekers or officers of the court.

*By order of an Executrix.*

## David Teniers

FLEMISH: 1610—1690

### 184—*THE TEMPTATION OF ST. ANTHONY*

30'—

Panel: Height 12 inches; width 9 inches

*E. L. King*  
THE saint, bald and bearded, is seen seated at a rock table near the door of his cave, with an open book before him, propped up on a skull, while his tormentors, demons in the shapes of grotesque animals and birds, are thick about him. A grinning gnome is close behind him and on the floor is a monster whose head and body are those of an old peasant woman, and whose legs are those of a web-footed bird.

*Monogram signature at the lower right.*

*By order of an Executrix.*

## Salvator Rosa

ITALIAN (NEAPOLITAN): 1615—1673

### 185—*JASON*

30'—

Canvas: Height, 14½ inches; width, 9½ inches

*E. L. King*  
A FULL-LENGTH figure of a man in armor with brown cloak, in conflict with a great green dragon which rears its head at his side with wide-open jaws.

*By order of an Executrix.*

**Gabriel Metsu (Attributed to)**

DUTCH: 1630—1667

186—*WOMAN WITH A PINK*

200

Panel: Height,  $9\frac{3}{4}$  inches; width, 8 inches

J. W. Bailey

A HALF-LENGTH seated figure of a middle-aged woman, facing to right, in black gown and cap and wide white collar, looking intently at a crimson carnation held in her right hand. In an earthen pot, with trellis, on a pedestal, at right, are several tall pinks of the same variety. Background of landscape and sky.

Property of MRS. BENJAMIN THAW.

**Richard Parkes Bonington**

BRITISH: 1801—1828

187—*ON THE SEASHORE*

350

Panel: Height, 10 inches; length,  $14\frac{1}{2}$  inches

Albert Laryen

THE foreground shows a sandy beach where a fishwife is seated before a long table on trestles displaying her wares, and a man on a white horse has stopped nearby, the bridle of his horse held by a fisherman with a red cap. At the left is a pier with vessels and small boats. The sea beyond is gray-blue under a sky heavily clouded below and breaking into light in the upper portion.

By order of an Executrix.

## Antonio Allegri da Correggio

ITALIAN: 1494—1534

### 188—HEAD OF A BOY

35-06 Canvas: Height,  $11\frac{3}{4}$  inches; width,  $11\frac{1}{4}$  inches  
*Leymour Rosedale*  
THE life-size head of a boy with blond curly hair and large dark eyes, looking over his left shoulder, to face the spectator.

*From the collection of Mr. Bryan, Trent Park, Hertfordshire.*

*Bought from Mr. Julius D. Ichenhauser, London.*

*By order of an Executrix.*

## Diego Rodriguez de Silva y Velasquez (Attributed to)

SPANISH: 1599—1660

### 189—HEAD OF A MAN

175-02 Canvas: Height, 14 inches; width, 13 inches  
*G. Eddingford*  
LIFE-SIZE head of a man with blond hair close cut, heavy mustache and cropped blond beard; wide white collar. A head of strong character vigorously delineated.

*Property of MRS. BENJAMIN THAW.*



**Elizabeth Louise Vigee Le Brun**  
(Attributed to)

FRENCH: 1755—1842

190—*PORTRAIT OF CHARLES LE BRUN*

87 02 Canvas: Height, 15 inches; width, 12 $\frac{3}{4}$  inches  
Edw. Stone

A THREE-QUARTER-LENGTH figure of a gentleman, facing to right, with gray wig, gray coat, flowered waistcoat, showing above the coat lapels, and white jabot. A roll of manuscript music is held in the right hand. The face shows a frank character and the head is well drawn.

*By order of an Executrix.*

**J. E. Ibbetson**

BRITISH: 1759—1817

191—*MASHAM MARKET IN YORKSHIRE*

1502 Canvas: Height, 14 $\frac{1}{2}$  inches; length, 18 inches  
F. Bannister

IN the public square of an English town, with buildings on its farther side crossing the canvas in the middle distance, a cattle market is in progress, the square being filled with the animals, farmers and townsfolk. In the immediate foreground, at the right, is a detached group of three women and a donkey with its driver.

*By order of an Executrix.*



### Daniel Mytens

Dutch: Circa 1590—post 1658

#### 192—THE COUNTESS OF DORSET

5-00-

Canvas: Height, 16 inches; width, 12½ inches

*W. W. Seaman Agent*

HALF-LENGTH portrait, in nearly full face view, of a handsome young woman of brunette type; hair dressed high with pearl and enameled flower ornaments and curl falling on back of neck; low-neck dress of pink velvet with silver trimming, black cloak with star embroidered on it and rose-colored lining, and underbodice of white. A very attractive picture.

*By order of an Executrix.*

## Diego Rodriguez de Silva y Velasquez

SPANISH: 1599—1660

### 193—PRINCESS MARGUERITE

20"

Height, 18½ inches; width, 13½ inches

*A. Manigay*

A THREE-QUARTER-LENGTH figure, in full face, of the princess in youth; elaborate dress of white and cherry-red, ornamented at the neck of the bodice and on the shoulder with heavy jewel pieces; dark brown hair falling in curls on each side of the face and dressed on top with a long white plume and cherry ribbon bow. The right hand, with jeweled rings, rests on the back of a red chair; the left hand, with jeweled rings also, holds a fan. On the wrists are pearl bracelets and around the neck a string of pearls. The general aspect of the picture is impressive in its regal air and the color is agreeable.

*By order of an Executrix.*

## Jean Baptiste Le Prince

FRENCH: 1733—1781

### 194—HEAD OF AN OLD MAN

15"

Canvas: Height, 18 inches; width, 15 inches

*R. W. Outch*

A LIFE-SIZE head of a venerable man with white hair and beard, wearing a red cap trimmed with fur and a cloak of red. The face is in half light, the head being inclined to the right, and the light falls from the left on the temple, neck and shoulder.

*By order of an Executrix.*

## Early English School

### 195—*GIRL WITH POSIES IN HER HAIR*

45<sup>66</sup>—

*Canvas: Height, 18½ inches; width, 15 inches*

*R. D. Entsch*

HEAD and bust of a girl with brown hair, the face in three-quarter view to left. Dark red gown, white fichu, a rose in hair on left side of the head and a bunch of flowers on the other.

*Property of MRS. BENJAMIN THAW.*

## Unknown Artist

### 196—*PORTRAIT OF A BABY*

15<sup>66</sup>—

*Canvas: Height, 19 inches; width, 15 inches*

*Mr. Flatter*

HALF-LENGTH, seated, portrait of a baby in white dress, with green figured drapery over knees; blue eyes, downy hair, head bent to left.

*Property of MRS. BENJAMIN THAW.*

## Jacob Van Ruysdael

DUTCH: 1628—1682

### 197—*LANDSCAPE*

25<sup>66</sup>—

*Canvas: Height, 14½ inches; width, 19 inches*

*Jas. H. Brady*

In the foreground a stream is seen dashing in its course over bowlders. In the right center is a group of trees reaching up to the top of the canvas. The sky shows gray clouds with spaces of blue.

*By order of an Executrix.*

## Frans Van Mieris

Dutch: 1635—1681

### 198—REVIVING A LADY WHO HAS FAINTED

55.00 Canvas: Height, 19 inches; width,  $15\frac{1}{2}$  inches  
W.W. Seaman Acq.

A LADY, seated with her left arm resting on a pillow on a table beside her, dressed in a low-neck gown of brown and dark green velvet jacket trimmed with ermine, is being revived from a fainting spell by her maid, who leans over her from behind and tickles her nose with a small feather. In the background is a bed with maroon canopy and curtains.

*By order of an Executrix.*

## Early Italian School

### 199—MOTHER AND CHILD

15.00 Panel: Height, 19 inches; width,  $16\frac{1}{2}$  inches  
Howard Mayer

THREE-QUARTER-LENGTH seated figure of a woman, dressed in red and dark green, holding a nude child on her lap on a cushion. The child's left arm is around the mother's neck and the right hand caresses a dove, held by the mother at her breast.

*Property of Mrs. BENJAMIN THAW.*

## Federigo Zuccherò

ROMAN: 1543—1609

### 200—MARY, QUEEN OF SCOTS

260 " Panel: Height, 19 inches; width, 16½ inches

Bust portrait of the Queen in nearly full face, black dress, cap, collar and ruff of white; jeweled cross with pendent pearls at breast. A conscientious piece of painting.

On back of panel, an ancient green wax seal.

Property of Mrs. BENJAMIN THAW.

## Robert C. Minor, N.A.

AMERICAN: 1840—1904

### 201—AN AUTUMN REVERIE

270 " Canvas: Height, 15¾ inches; width, 11¾ inches

A GROUP of trees in autumn foliage, the branches of one of them reaching up to the top of the picture, occupies the right foreground. In the middle distance a dark note is given by a small figure. At the low horizon, on the left, warm tints in the sky indicate the close of day and, above, the tints gradate into greenish-blue where clouds are seen floating.

Signed at the lower right.

Property of CHARLES BEERS, Esq.

## M. F. H. de Haas, N.A.

AMERICAN: 1832—1895

### 202—MARINE

40" Canvas: Height,  $12\frac{1}{2}$  inches; length,  $19\frac{1}{2}$  inches

AT sea in gray weather. A square-rigged vessel is coming forward in the middle distance under a light wind and nearby is a tug, puffing steam and smoke. At the right, on the horizon, is an island with a lighthouse and in its vicinity are several vessels. Overhead is a sky of rolling gray clouds.

*Signed at the lower left.*

Property of CHARLES BEERS, Esq.

## Henry Ward Ranger, N.A.

AMERICAN: 1858—

### 203—HAYBOATS

75" Water color: Height,  $13\frac{1}{2}$  inches; length, 21 inches

NEAR the center of the composition are four sailboats, used for carrying hay made on the salt meadows, moored at the edge of a strip of flatlands, though some of the sails have not been pulled down. Above the low horizon is a sky of blue-gray clouds.

*Signed at the lower right, and dated '84.*

Property of CHARLES BEERS, Esq.

## Early Dutch School

### 204—*A SKIRMISH*

12 5/8 — Canvas: Height, 14 inches; length, 21 3/4 inches

*Howard Mayer*

TROOPERS and foot-soldiers in an engagement at close quarters, the composition including some twelve figures. In the foreground are trees, on the right, and a clouded sky above.

Property of MRS. BENJAMIN THAW.

## Vincent Colyer, A.N.A.

AMERICAN: 1825—1888

### 205—*WRANGEL HARBOR*

30 — Canvas: Height, 15 inches; length, 24 inches

*E. L. King*

THE wide sheet of water which fills the forepart of the picture hardly shows a ripple on its surface, so calm it is, save for the wake of a canoe that Indian boatmen are paddling slowly along. The shores follow an outline that approaches to a circle and are lined with hills. In a gap, near the middle of the picture, is a view of distant snow-capped mountains, and the yellow-gray sky is reflected in the smooth surface of the bay.

Property of CHARLES BEERS, ESQ.



## Rembrandt School

### 206—HEAD OF A WOMAN

320

Canvas: Height, 20 inches; width, 17 inches

M. L. Lewis

A BUST portrait of a woman with pleasant expression, the head inclined forward and turned to left, showing in three-quarter view. Headdress of white with small pink ribbon bow, blue robe and white collar; earring with black pearl.

Property of MRS. BENJAMIN THAW.

## Early Spanish School

### 207—ST. JOHN

450

Canvas: Height, 21 inches; width, 18 inches

J. W. Church

HALF-LENGTH figure of St. John, depicting him as a boy with dark hair falling about his face and shoulders; coat lined with goat skin; staff with scroll leaning on left shoulder, and right hand holding a cup, from which a lamb whose head is seen at left is drinking.

Property of MRS. BENJAMIN THAW.

## Mariano José Maria Fortuny y Carbo

SPANISH: 1838—1874

### 208—ROMAN MODEL

240 "

Canvas: Height,  $22\frac{1}{2}$  inches; width,  $16\frac{1}{2}$  inches

*me enough Galleries*

STUDY of the head and bare shoulders of a man with long black hair and grizzled beard, in full face view, the head inclined slightly forward.

*Signed at the lower left and authenticated by inscriptions at the right by V. Palmaroli and two other pupils of Fortuny.*

*By order of an Executrix.*

## Sir Peter Lely (Attributed to)

BRITISH SCHOOL: 1618—1680

### 209—LADY ANNE ASHLEY

160 "

Panel: Height,  $22\frac{3}{4}$  inches; width, 16 inches

*G. Estinger*

HALF-LENGTH portrait, in oval, of a girl in her teens in low-neck dress of Charles I. period of pearl color and lace, sleeves striped with green, pearl necklace, hair dressed with lace bonnet ornamented with jewels, large pear-drop pearl earring.

*Property of Mrs. BENJAMIN THAW.*

## Johannes Mytens

DUTCH: Circa 1614—1670

### 210—*PORTRAIT OF A LADY*

280 "

Height, 22 inches; width, 18 inches

*for Mr. Donald Adams*

Bust portrait of a young woman with dark hair dressed in the style of mid-seventeenth century, with ringlets; low-neck gown of green, ornamented with strings of pearls; silken scarf of gray drawn low around the shoulders and fastened in front with a jeweled brooch of four pearls. Large pear-shaped pearl earring and pearl necklace.

*Property of Mrs. BENJAMIN THAW.*

## Henry Ward Ranger, N.A.

AMERICAN: 1858—

### 211—*A WET DAY IN AMSTERDAM*

100 "

Water color: Height, 18 inches; length, 24 inches

*E. L. King*

A BROAD quay bordering a canal is seen on the right, with its quaint buildings, cabs, drays and pedestrians reflected on the wet stone pavement. In the canal broad-beamed Dutch sailing vessels are moored on either side, the mast of the one nearest the spectator, topped with a blue pennant, reaching up high in the picture. On the farther side of the canal a line of trees marks the thoroughfare and buildings are seen beyond with the great dome of a municipal edifice looming up above them. The sky is gray, well suggesting the rainy weather.

*Signed at the lower right, and dated '87.*

*Property of CHARLES BEERS, Esq.*

## Del Vegas

### 212—*PREPARING FOR CRUCIFIXION*

250—Copper panel: Height, 19 inches; length, 24 inches

A COMPOSITION that includes some forty figures depicting the scene of the crucifixion at the moment when Christ is being nailed to the cross, which lies flat in the foreground, and the thieves, bound, are being brought forward and their crosses raised. Mingled with the populace are Roman soldiers. In the background, at the left, are two women followers of Christ, in blue and red, with halos.

Property of MRS. BENJAMIN THAW.

## Giulio Romano (Giulio Pippi de Giannuzzi)

ITALIAN (ROMAN): 1492—1546

### 213—*THE FIVE ATTRIBUTES*

400—Canvas: Height, 12½ inches; length, 29 inches

FIVE full-length figures, painted in monofint, standing in a row across the canvas; the three in the middle distance being female and those at each end male. All are in Roman costume. Each personage bears symbols, such as a torch, a statuette of Minerva, a club and an open book.

By order of an Executrix.

## Early Flemish School

### 214—ADORATION OF THE MAGI

*Canvas: Height, 19 inches; length, 26 inches*

500.

26 inward major

A COMPOSITION with many figures in costumes of about the sixteenth century. At the left is the seated Virgin, with the Child on her lap, both with luminous halos. Kneeling before them one of the kings, his robe held up by a page, is offering a large goblet. Grouped nearby are the two other kings and Joseph, all with halos. Behind them is a great company of attendants and soldiers with banners and spears. In the sky, which appears between architectural forms, on the right and left, a shaft of light descends from a star emblem in a cloud.

*Property of MRS. BENJAMIN THAW.*

## J. Bahieu

### 215—CHICKENS IN SPRINGTIME

*Canvas: Height, 19 inches; length, 26 inches*

650.

Albert Fargou

A FINE flock of chickens, headed by a bright-plumaged rooster, is gathered about a heap of straw and a feeding trough near a thatch-roofed stable and shed. An apple tree growing in the yard, at the right, is covered with blossoms and the general aspect of the picture gives a pleasant impression of spring in the country.

*Signed at the lower left, and dated '91.*

*Property of CHARLES BEERS, ESQ.*

## Early Dutch School

### 216—*PORTRAIT OF A GENTLEMAN*

30"—

Canvas: Height,  $24\frac{1}{2}$  inches; width, 19 inches

*Mr. Flateau*

A BUST portrait of a gentleman, with long, curling black hair, mustache and goatee, in nearly full face view, wearing chased armor, white collar edged with lace, gold chain and pendent medallion.

*Property of MRS. BENJAMIN THAW.*

## Early Italian School

### 217—*MADONNA AND CHILD*

500 v.—

Panel: Height, 24 inches; width, 20 inches

*G. H. Flateau*

THE Madonna, in three-quarter-length, seated, is dressed in robe of red with gray-green cloak and holds in her lap the Child with her right hand, while He takes her left in both of His. Ornamental halos, gray curtain draped in left upper corner, an open window at right with Italian landscape view.

*Property of MRS. BENJAMIN THAW.*

## Early Spanish School

### 218—*ST. ANTHONY AND A CHILD*

35-6" Canvas: Height, 25 inches; width, 20 inches

*R. A. Corra*  
A HALF-LENGTH figure of St. Anthony, as a young man; dark hair and tonsure, brown robe, head inclined to right, and holding, with white draperies, a nude child on a table at the bottom of the canvas, where some white flowers are placed.

*Property of Mrs. BENJAMIN THAW.*

## Early Dutch School

### 219—*A VILLAGE GATHERING*

20 " Canvas: Height, 20 inches; length, 25 inches

*R. W. Verstra*  
A COMPANY of peasants, men and women, in a high ceilinged room with leaded glass window, chatting and drinking while a fiddler plays a tune in the background.

*Property of Mrs. BENJAMIN THAW.*



**Guido Reni (Attributed to)**

ITALIAN; 1575—1642

SCHOOL OF PARMA

220—*ST. JOHN*

36"

*J. B. Bailey*  
*Canvas; Height, 25 inches; width, 21 inches*

HALF-LENGTH picture of the Saint, in youth, with shoulders and chest bare; goat skin around the body and red cloak; head inclined forward and turned to left. In right hand a cross and one end of narrow scroll, inscribed "Ecce agnus Dei" and left hand holding the other end.

*Property of Mrs. BENJAMIN THAW.*



## Nicolas Poussin School

### 221—*THE APPARITION*

Panel: Height,  $20\frac{1}{4}$  inches; length,  $25\frac{1}{4}$  inches

25-11

John A. Lawrie

At the side of a brook, in the center foreground, the stooping figure of a young man in a red garment, who turns his head upward to the right to look into the face of an angel, with pearl-gray drapery and wings erect, who has appeared at his side. The figures, small in relation to the whole composition are depicted in a landscape showing a valley studded with trees and with a high cliff on the right. In the night sky, high up at the left, is the moon.

Property of Mrs. BENJAMIN THAW.

## British School

### PERIOD OF LAWRENCE

### 222—*PORTRAIT OF A YOUNG SQUIRE*

Cur

Canvas: Height,  $25\frac{1}{2}$  inches; width, 21 inches

HALF-LENGTH of a man about thirty, in dark blue coat with brass buttons, high collar and white neck kerchief, and the edge of red waistcoat showing. The head, with heavy brown hair, is turned to the right to show the face, clean shaven, except for small side whiskers, in three-quarter view.

Property of Mrs. BENJAMIN THAW.



## Richard Wilson

BRITISH: 1713—1782

*Edw. Stone*

### 223—THE THAMES NEAR SION HOUSE

/ 35'' Canvas: Height,  $18\frac{3}{4}$  inches; length,  $27\frac{3}{4}$  inches

A ROAD with trees in summer foliage winds along the bank of the river, on the right, and on opposite shore are sloping lawns and the dense foliage of a park where, in a gap, appears the white façade of Sion House. Tree-covered hills are seen in the distance, and a summer sky, with cumulus clouds, is overhead. In the river a sailboat, with cooking fire sending up smoke, moves slowly along, and in right foreground, under a tree, are two men, one who is seated being nude to the waist, his shirt on the grass beside him.

*By order of an Executrix.*

## Johannes Lingelbach

GERMAN: 1623—1674

### 224—ON AN ITALIAN ROAD

23"- Canvas: Height,  $19\frac{3}{4}$  inches; length, 26 inches

P. F. Bruner

IN front of a roadside inn a number of people are grouped, including two men who are sitting on the ground and playing a game of cards, a man and a woman leaning over a cask, a young man on a donkey thrumming a guitar, and a little boy raising a stick to scare away a dog. Through a doorway are seen a white horse at a manger and a hostler. A blue sky with white clouds fills the upper left portion of the canvas.

Signed at the lower left.

By order of an *Executrix*.

## Early Flemish School

### 225—ST. CATHERINE RECEIVING

#### THE BETROTHAL RING

50 " Panel: Height, 26 inches; width, 20 inches

R. A. Corra

A GROUP of four figures, comprising Joseph, the Madonna and Child and St. Catherine. The Mother is holding the nude Child, who is conferring the marriage ring on St. Catherine, at the right, her left hand, with a palm, resting on her wheel. The red, green, blue and yellow of the costumes combine with clear flesh tints in a brilliant ensemble.

Property of MRS. BENJAMIN THAW.

## Il Giorgione (Attributed to)

ITALIAN (VENETIAN): 1478—1510(?)

### 226—THE PROMISED BRIDE

1256 Canvas: Height, 21 inches; length,  $27\frac{1}{2}$  inches  
M. L. Devere

A GROUP of four personages, showing heads, shoulders and hands. A young man, with red cap and white plumes, seems to be claiming the young woman, who is seen at the extreme right, having placed one of his hands on her neck and the other on hers, which she holds at her breast, while a third hand, belonging to a figure in white cope, on the left, is superposed on the two.

*By order of an Executrix.*

## H. Herzog

GERMAN: 1832—

### 227—THE WOODLAND BROOK

307 Canvas: Height, 27 inches; width, 32 inches  
E. S. Brainerd

FROM the depths of a wood with the trees covered with green foliage, a brook flows into the foreground and forms a pool that looks to be deep as well as wide. On its placid surface the green leafage is reflected, and farther back the waters that feed it are seen running over a stony bed, splashing as they fall. On a high bank, at the left, a fisherman is about to cast his hook.

*Signed at the lower left.*

*Property of CHARLES BEERS, Esq.*

## Henry P. Smith

AMERICAN: 1854—1907

### 228—GIUDECCA ISLAND NEAR THE GRAND CANAL, VENICE

290'' Canvas: Height, 28 inches; width, 20 inches  
*H. P. Smith*

ENCOMPASSED by the smooth water, reflecting the blue sky of a Venetian summer day, is a house, with walls of pink, white and yellow, a red tile roof and awnings at the windows, which fills the left side of the picture. Beyond, at the right, are other buildings, shining in the sun, sea walls and the foliage of green trees in the gardens along the waterside.

*Signed at the lower left.*

Property of MRS. JOSEPH M. CARLISLE.

## Ernest Lawson, A.N.A.

AMERICAN: CONTEMPORARY

### 229—ON THE HEIGHTS

240'' Canvas: Height, 25 inches; length, 30 inches  
*E. M. Lawson*

BEYOND a stretch of undulating ground, clothed in green, with shadows cast across the grass and herbage by strong sunlight, is a hill crowned with buildings. At the left, at its base, are flatlands and a river with hills on the opposite shore dotted with houses. Above is a sky of mingled clouds and blue.

*Signed at the lower left.*

Property of MRS. JOSEPH M. CARLISLE.



## Period of Raphael

### 230—MADONNA AND CHILD

Panel: Height, 27½ inches; length, 28 inches

240 "

A HALF-LENGTH seated figure of the Madonna, in crimson red dress and dark blue cloak, trimmed with gold braid on the edges, holding the nude Child, reclining in her lap, with His right hand pulling at the headdress of the Mother. On the right, a draped green curtain with gold border.

*Ex. the Donald Agnew*

Property of MRS. BENJAMIN THAW.

## Titian School

### 231—*VENETIAN WOMAN*

254c

Canvas: Height, 28 inches; width, 23 inches

*R. H. entree*

A THREE-QUARTER-LENGTH nude figure in full face, with head turned to right; auburn hair, classically dressed with intertwined strings of pearls; the left hand, with chain bracelet and ring, placed on the breast; red drapery over the right arm.

Property of MRS. BENJAMIN THAW.

## E. Horlacher

### 232—*WOMAN TRIMMING A WAND*

*WITH FLOWERS*

354c

Canvas: Height, 29 inches; width, 21 inches

*E. Horlacher*

HALF-LENGTH, life-size picture of a motherly looking woman, with white cap, trimmed with blue ribbons, lace collar, brown quilted dress and under bodice of blue, leaning forward, to left, over a table while engaged in wiring sprigs of evergreen to a wand tipped with a white, cone-shaped flower.

Property of MRS. BENJAMIN THAW.

## Rubens School

### 233—GROUP OF TWO WOMEN AND A CHILD

28 1/2"

Canvas: Height, 28 inches; width, 20 inches

Robert Glendinning

THE center of the group is a half-length nude figure of a child, with blond curly locks, who is supported by the right hand and arm of a woman, on the right, dressed in red. Above, at left, is the head of a woman with a veil of gray. Evidently a portion of a large composition.

Property of MRS. BENJAMIN THAW.

## Early Spanish School

### 234—THREE NUDE CHILDREN

150"

Canvas: Height, 29 1/2 inches; width, 24 inches

J. M. Donald

A GROUP of three nude children, seemingly at play. One, who is blond, rides on the back of another, with dark hair, and back of them a third is seen, standing and holding up a knot of green ribbon. The figures are cleverly grouped closely together and the general tone is rich and mellow.

Property of MRS. BENJAMIN THAW.



## Early Spanish School

### 235—MOTHER AND CHILD

30 "

Canvas: Height, 30 inches; width, 24 inches

Robert Glendinning

THE mother, a half-length, life-size, seated figure is clad in red bodice, dark blue skirt and veil of gray; her head inclined to the right and holding on her lap a sleeping child, partly covered by white drapery.

Property of MRS. BENJAMIN THAW.

## Rubens-Van Dyck School

### 236—PORTRAITS OF VAN DYCK AND RUBENS

17 "

Canvas: Height, 25 inches; length, 30 inches

Mrs. Baker

HEADS and busts, larger than life, of Van Dyck and Rubens, the former smooth-shaven, at left, with head turned looking away to left, dressed in coat of seal brown; the latter, bald, brown beard, in black robe, with hand on chest. Background of dark blue sky and red curtain. Evidently a portion of a larger picture.

Property of MRS. BENJAMIN THAW.

## Robert Smirke

BRITISH

### 237—HENRY VIII AND ANNE BOLEYN

40"

Canvas: Height, 30 inches; width, 25 inches

Geo. A. Thompson

THE king and his young and comely consort are depicted standing hand in hand, the king in crimson tunic and coat trimmed with ermine, wearing the collar of an order and hat with white plume. Anne Boleyn is in dress of light blue with underskirt of yellow, and wears a long white veil. A red curtain, a table, a pillar and a view of a landscape compose the background.

*Purchased in London.*

*By order of an Executrix.*

## Early Dutch School

### 238—PORTRAIT OF A LADY IN COURT DRESS

310"

Panel: Height, 31 inches; width, 24 inches

J. J. P. P. P.

A HALF life-size bust portrait, nearly full face to right, of a lady in low-neck dress of the Elizabethan period of white silk and black bodice, wide spreading stiff lace collar; chain and ornament of beads, pearl necklace and large pear drop pearl earrings. In oval border, laid on.

*Property of MRS. BENJAMIN THAW.*

## G. Hondecoeter (the Elder)

DUTCH

### 239—*THE OAKS*

57 " Panel: Height, 23 inches; length, 32 $\frac{3}{4}$  inches

*G. Hondecoeter*

A PICTURE of great oaks with twisted limbs and bunches of very carefully painted foliage. A road runs from the left foreground, making a bend as it turns around the trunk of one of the oaks in the right center. Through the foliage in the upper part of the canvas appears a sky of gray.

*Signed with monogram at the lower right, and dated 1636.*

*By order of an Executrix.*

## Raphael School

### 240—*MADONNA, CHILD AND ST. JOHN*

250 " Canvas: Height, 33 inches; width, 24 $\frac{1}{2}$  inches

*J. A. McDonald*

THE Madonna is depicted in full face, seated, holding in her arms the Infant Christ. At her knees, on the left, is the infant St. John looking upward, a small cross in his right hand. The Mother's dress is sage green, with red cape, fastened across the breast with silver buttons and loops. On the right, in the background, is a landscape view.

*Property of MRS. BENJAMIN THAW.*

**Diego Rodriguez de Silva y Velasquez**  
**(Attributed to)**

SPANISH: 1599—1660

**241—PRINCE BALTHAZAR**

120 *Canvas: Height, 34½ inches; width, 23 inches* *H. S. Rubens*

A FULL-LENGTH portrait of Don Balthazar in childhood, with blond hair and blue eyes, dressed in a rich costume of lilac with black figure pattern, scarlet undersleeves, white ruff and cuffs; chain of gold and red beads pendent from neck, carrying at a point below the waist a large gold coin, or medal, with effigy and Latin inscription. The left hand rests on a table at the right where the little prince's high-crowned hat with black and red stripes is seen, and the right hand is at the waist fingering the ends of a green lacet of the belt and waistband.

A Latin inscription at the upper left states the birth of the subject as September 3, 1630.

*By order of an Executrix.*



## Early Flemish School

### 242—MADONNA AND CHILD

#### WITH ATTENDANTS

310 1/2

Height, 38 inches; length, 29 1/2 inches

SEATED figure of the young Mother, in crimson dress and sage green cloak, holding on her lap the Child, who reaches up with left hand to clasp the edge of the Mother's bodice. On either side, youthful angels, one in rose color, the other in green, hold up a jeweled tiara over the Madonna's head. At right, a woman of pleasant type, in lilac dress and white hood, holds a basket of grapes, some of which the Madonna is about to take with her left hand.

Property of MRS. BENJAMIN THAW.

## Early Spanish School

### 243—MADONNA AND ATTENDANTS

150 1/2

Canvas: Height, 36 inches; width, 28 inches

THE Madonna, in red and blue, holds the nude standing figure of the Child on a cushion on a table at the left, while He holds in His left hand a cross and in the right a bunch of nails which He has received from a monk in brown robe. Joseph is seen over the Madonna's shoulder, at the upper left, and on the right are two adoring angels.

Property of MRS. BENJAMIN THAW.



## Titian School

### 244—MADONNA, CHILD AND ST. JOHN

525'

Canvas: Height, 37 inches; width, 31 inches

*J. B. McDonald*

SEATED figure of the Madonna, in robe of lilac pink with hood of gray and cloak of yellow brown, holding on her lap with white drapery the Child, in whose left hand is clasped the staff held by the infant St. John, who is seen at the Madonna's knees at the right. At the upper right of the canvas are three cherubs' heads in clouds.

Property of MRS. BENJAMIN THAW.

## Early English School

### 245—PORTRAIT OF A GENTLEMAN

30"

Canvas: Height, 36 inches; width, 28 inches

*J. G. Summer*

THREE-QUARTER life-size seated figure of a man, wearing a white curled wig; white neckcloth of lawn and lace, sleeves of the same and coat of grayish blue. In the background are a pillar, a sculptured frieze, a vase and flowers.

Property of MRS. BENJAMIN THAW.

## Eighteenth Century German School

### 246—JUDITH WITH THE HEAD

OF HOLOFERNES

30"

Canvas: Height, 38½ inches; width, 31½ inches

*Mr. Flateau*

THREE-QUARTER-LENGTH figure of a young woman of blond type, her hair falling on her right shoulder, in low-neck gown of the eighteenth century of dark blue. Her head is turned to the right and she carries, on a platter, the head of a man partly covered by a grayish-white scarf with lace-work ends. At the left, in the dark background, is a silver crescent, bisected.

Property of MRS. BENJAMIN THAW.



## Rosalba

### 247—*SAINT CECILIA*

425

Canvas: Height, 38 inches; width, 26½ inches

*Mr. Flatteau*

A THREE-QUARTER, life-size figure of a young woman, with blond hair, crown of roses and halo; gown of light blue, with ornament on right shoulder; holding up a sheet of music, as she sings. At the lower right, a cherub holding up a palm.

*Property of Mrs. BENJAMIN THAW.*

### Giovanni Batista Tiepolo (Attributed to)

ITALIAN: 1692?—1770

### 248—*ADORATION OF THE MAGI*

575

Canvas, oval: Height, 38 inches; width, 31 inches

*J. H. McDonald Agass*

A COMPOSITION of some ten or twelve figures with an architectural setting, scaffolding and, on the right, draperies. In the central portion the Mother, in lilac and blue, holds the nude Child on a stone pedestal with a flight of steps below. At the right, in back view, Balthazar, standing, and the other two chief personages kneeling. Back of this group is a helmeted horseman.

*Property of Mrs. BENJAMIN THAW.*



**José de Ribera (Attributed to)**

SPANISH: 1588—1652

**249—ST. JEROME**

35.2

Canvas: Height, 38 inches; width, 30 inches

*Sensberg & Levy*

A THREE-QUARTER, life-size figure of the Saint, portrayed with long white beard, the head turned to left, holding in his hands a human skull, which lacks the lower jaw. The figure is clothed in a robe of brown and is relieved against a dark background. A large open book lies on a desk at the left.

*By order of an Executrix.*

## Salvator Rosa (Attributed to)

ITALIAN (NEAPOLITAN): 1615—1673

### 250—MOUNTAIN GOATS AND LANDSCAPE

350

Canvas: Height, 28 inches; length, 28 inches

John F. Read

PERCHED on a rock, in the foreground, a white goat forms the center of a group in a landscape showing a valley with hills crowned with buildings, on the left. In the right foreground is a lad seated, with a goat and two sheep, while other goats are descending a slope at the left, and one is seen high up on a rock nibbling a vine that hangs from a cliff. In the distance, in silhouette against the blue mountains, is a figure on a donkey and overhead is a blue sky with cumulus clouds.

Property of MRS. BENJAMIN THAW.

## Early Spanish School

### 251—ST. JEROME

400

Canvas: Height, 39½ inches; width, 28½ inches

R. A. Correa

THREE-QUARTER, life-size seated figure of a venerable man, bald forehead and white hair and beard, in a monk's robe of tan color and black; the head resting on the left hand and the right holding a large open book. At the upper left, the heads of two cherubs; at the lower right, a small brass bell and staff.

Property of MRS. BENJAMIN THAW.

## Early Italian School

### 252—A CAPTAIN

36" *Canvas: Height, 40 inches; width, 30 inches* *Howard Major*  
A THREE-QUARTER-LENGTH, life-size figure of a dark-haired young man, with red cap adorned with jewel and plume; a loose coat of blue with leather cape, and voluminous red cloak; holding a sword in his right hand.

*Property of Mrs. BENJAMIN THAW.*

## Unknown Artist

### 253—THE CAPTURED FLAG

90" *Canvas: Height, 30 inches; length, 40 inches* *Mr. Flatteau*  
In center of the picture Washington, on a white horse, and other generals, mounted; at right a wounded American officer on a stretcher, with attendants; at left two American soldiers advancing, one carrying aloft a British flag. On the heights beyond, at right, a battery in action; on the left cavalry charging with stars and stripes.

*Property of Mrs. BENJAMIN THAW.*

## Leonardo da Vinci

ITALIAN (LOMBARD): 1452—1519

### 254—ROMAN RUINS: THE TEMPLE OF JUPITER STATOR IN THE CAMPO VACCINO

215<sup>66</sup>

Canvas: Height, 23 inches; length, 46 inches

A. C. Gabrinski

THE pillars, pediments, cornices and part of the walls of the temple, and stone pavement, occupy the foreground and form the motive of the composition. Beyond is a landscape view with water and islands and blue sky.

*By order of an Executrix.*

## Early English School

### 255—PORTRAIT OF AN ARTIST

75<sup>66</sup>

Canvas: Height, 40 inches; width, 31 inches

F. Baumeister

A VERY interesting three-quarter-length, life-size portrait in side view, with head to left, of a young man with powdered hair, lilac-gray coat, flowered waistcoat, lace jabot and lace at wrists, holding a portfolio on his knee with a drawing on it. A crayon in brass holder is held poised in his right hand while he looks out from the picture at the model he is working from.

A signature in red paint at the lower right, "Adam Van Noort," seems to have been put on the canvas by another hand than that of the painter of the picture.

*Property of MRS. BENJAMIN THAW.*

## Early Spanish School

### 256—*PERILS OF THE DEEP*

420" Canvas: Height, 30 inches; length, 41 inches

*Edw. J. Kane*

A GALLEON is here depicted with torn sails foundering on a rocky shore where, on a shelf of rock, are two monks holding up a cross and praying for the sailors about to sink. Perched on a high rock near the middle of the picture is one of the buildings of the monastery, with a watch tower, and other buildings are seen beyond. A turbulent sea and stormy sky form the setting for the tragedy.

*Property of Mrs. BENJAMIN THAW.*

## Early Dutch School

### 257—*A FLEET OF VESSELS*

170" Canvas: Height, 32 inches; length, 41 inches

*J. W. Ehrlich*

THREE high-pooed, elaborately ornamented vessels with flags at stern and topmast, carrying gentlemen in uniform and ladies of the court, are getting under way in a harbor. Near at hand and beyond are other vessels, and in the distance the buildings and towers of a city.

*Property of Mrs. BENJAMIN THAW.*

## Early Spanish School

### 258—*A LADY OF THE COURT*

35"

Canvas: Height, 41 inches; width, 31 inches

*J. R. Cole*

A THREE-QUARTER, life-size picture of a lady, standing; her hair curled and powdered and dressed very high with combs, starched lace and veil; low-neck gown of black, white, yellow and red, with wide sleeves trimmed with lace; pearl necklace, hands extended downward at left and putting on a glove. Dark background.

Property of MRS. BENJAMIN THAW.

## Early English School

### 259—*PORTRAIT OF TWO CHILDREN*

24 0"

Canvas: Height, 41 inches; width,  $32\frac{1}{2}$  inches

*Louise Mc Carthy*

A CHILD, in white, seated in a chair on a red cushion; blue ribbon over shoulder; in right hand a bunch of cherries. At side of chair, standing, a boy with powdered hair, wearing long coat, reaching to heels, of dark blue velvet heavily trimmed with gold, holding a basket of cherries.

Property of MRS. BENJAMIN THAW.

## H. Klackmann

### 260—*BEATRICE AND DANTE*

570-

Canvas: Height, 42 inches; width, 30 inches

*F. Baumbach*

A COMPOSITION depicting Beatrice, in pale blue gown, the train held up by a page, followed by a stern-visaged man in dress of blue-green, descending a carpeted staircase from the portal of a palace. A greyhound precedes her and, leaning against a balustrade, on the right, is the young figure of Dante, his cloak wrapped around him but disclosing a part of his red tunic above, and his red hose and shoes below. At the left are two monks, one standing, the other kneeling in prayer.

*Signed at the lower right, and dated 1810.*

*Property of Mrs. BENJAMIN THAW.*

## Unknown Artist

### 261—*PORTRAIT OF A LADY*

580-

Canvas: Height, 47 inches; width, 34 inches

*Mrs. Flateau*

A THREE-QUARTER, life-size seated portrait of a lady, with dark hair; pearl necklace and pendent ornament, low-neck dress of ivory satin heavily embroidered with gold pattern and trimmings of red; lace at the top of corsage and double string of pearls around the shoulders, with pendent string reaching to waist. In the left hand, a small sheet of music; in the right, a fan.

*Property of Mrs. BENJAMIN THAW.*



## Early Dutch School

### 262—*SIEGE OF A CASTLE*

30" —

Canvas: Height, 33 inches; length, 48 inches

Howard Major

In the foreground of this composition are numerous figures of horsemen and foot soldiers. In the middle distance they number many score. All are engaged in the siege of a great castle, with high surrounding walls. On the left is a fortified camp.

Property of Mrs. BENJAMIN THAW.

## Sebastiano Ricci

### 263—*DECORATIVE COMPOSITION*

30" —

Canvas: Height, 46 inches; width, 35 inches

Howard Major

A WOMAN, in her prime, of luxuriant type, seated, costumed in draperies of blue and green held by gold chain with jewel at breast, head uplifted and turned to right while addressing a man whose right hand is lifted in a gesture of protest; in her left hand a letter, and a silver wine cup in the right. Two heads of men are seen behind the principal figure. In background, curtain and pillar; at left, an open arch, showing blue sky.

Property of Mrs. BENJAMIN THAW.

## Jacques Blanchard

FRENCH

### 264—*SUSANNA AND THE ELDERS*

55'-

Canvas: Height, 49 inches; width, 38 $\frac{1}{2}$  inches

Mr. Flatteau

A THREE-QUARTER, life-size, seated figure, nude except for white drapery across the thighs; the body in front view and the head turned to the left, showing in profile, and looking toward the two figures of the Elders, whose heads and shoulders are seen in the upper left portion of the composition. Susanna is depicted with long blond tresses falling over her right shoulder and held by her hand at her breast.

*By order of an Executrix.*

## Italian School

### 265—*HOLY FAMILY*

Howard Majori

70'-

Panel: Height, 49 inches; width, 39 inches

THE Mother and Joseph, life-size figures, are depicted seated side by side, the Mother, on the right, in red and blue, Joseph in red and brown. The Child, on the Mother's lap, is receiving the staff and scroll from the infant St. John, who is on the right, and on whose back rests the left hand of the Mother. In the background, a wall and pillar, with a view of a town, hills and sky.

*Property of MRS. BENJAMIN THAW.*

## Early German School

### 266—*SAINT WITH BOOK AND SWORD*

27 <sup>60</sup> Panel: Height, 53 inches; width, 15 inches  
K. Glendinning

STANDING, full-length figure of a saint, one of the Disciples, with brown hair and long, curled brown beard; draperies of brown, red and green; holding a sword in the one hand and a book, bound in blue and clasped, in the other.

Property of MRS. BENJAMIN THAW.

## Early Italian School

### 267—*HOLY FAMILY*

95 Canvas: Height, 50 inches; width, 36 inches  
K. A. Correa

THE Madonna is depicted as a full-length, life-size seated figure in pink and blue, holding the Child on her lap on a cushion striped with blue. On the right is Joseph, with an open book. At the left, at the Madonna's knees, is the infant St. John, with staff and scroll. In background, a pillar at the left and a building seen without.

Property of MRS. BENJAMIN THAW.

## Early Italian School

### 268—*VENUS*

30"—

Canvas: Height, 53½ inches; width, 31 inches

*A. Manigay*

A FULL-LENGTH figure, nude, about three-quarters life-size, in full face, standing in a shell; the left hand holding a small prickly globe and resting on the base of a fluted column; the right hand touching the head of Cupid, who stands beside her with his left hand placed on her thigh; doves on the floor at her feet. In background pillars in perspective and, at right, a bas-relief of Vulcan at his forge.

Property of MRS. BENJAMIN THAW.

## John Constable, R.A. (Attributed to)

BRITISH: 1776—1837

### 269—*PORTRAIT OF THE ARTIST*

120"—

Canvas: Height, 50 inches; width, 40 inches

*J. W. Church*

A THREE-QUARTER, life-size figure of the artist, wearing a blue coat with brass buttons, collar and neckcloth of white, and green breeches, seated in an armchair upholstered in red and holding a book in his lap with his left hand. The figure is in side view to the left with the head turned to the right.

By order of an Executrix.

## Early Italian School

### 270—ROMAN HISTORICAL PICTURE

210" Canvas: Height, 52 inches; width, 37½ inches

J. H. McDonald Agent

A COMPOSITION with elaborate interior Roman architecture, including a pedestal, in the middle, with a bronze statue of a consul, and figures illustrating an historical incident. The central figures are a consul, advancing from the right to meet a woman approaching him, and behind each is a portrait of the other from which draperies that covered them have dropped. Soldiers, a sibyl and pages are among the other personages.

Property of MRS. BENJAMIN THAW.

## Rembrandt School

### 271—THE REPAST

38" Canvas: Height, 38 inches; length, 52 inches

J. H. Seaman Agent

A GROUP of two men, half-length, life-size, seated at a table covered with meats. On the right, one of the men, with black hat and loose jacket of red and black, is holding up a tall glass half full of wine. The other figure, more youthful, also wearing a large black hat, in black dress, holds a soup bowl in his hands.

Property of MRS. BENJAMIN THAW.

## Early Dutch School

### 272—*WATERFALL AND HARBOR*

6 f 0" — Canvas: Height, 38 inches; length, 52 inches  
*R. Verelst*

A COMPOSITION in which the chief elements are tall trees and a waterfall, at the left, plunging down over rocks, near a castle. A great tree is in the foreground, near the center, with a boat and two warriors nearby; on the right are a tower and mountains. The middle portion of the canvas is occupied by the waters of a harbor in which lies a high-pooped vessel with reefed sails, and a sky with warm-tinted white clouds appears beyond.

Property of MRS. BENJAMIN THAW.

## Eighteenth Century French School

### 273—*CLASSIC LANDSCAPE*

4 f 0" — Canvas: Height, 39 inches; length, 53 inches  
*G. Estinger*

A VIEW overlooking a valley with castles and keeps and a mountain range beyond. Trees in foreground on right and left; three figures in open space in middle. Above is a sky of gray-blue with masses of clouds. The work abounds in detail but is broad in effect and impressive in general aspect.

Property of MRS. BENJAMIN THAW.

## Early Spanish School

### 274—PORTRAIT OF A QUEEN

230" Canvas: Height, 54 inches; width, 42 inches

J. H. Donald Agour

A NEARLY full-length, life-size picture of a lady with black hair; headdress and ruff ornamented with many pearls, costume of red and silver, with long cloak of the same; left hand at side, holding a fan; right hand resting on table where reposes a jeweled crown; string of large pearls falling to waist.

Property of MRS. BENJAMIN THAW.

## Nicolas Poussin

FRENCH: 1594—1655

### 275—THE FORGE OF VULCAN

40" Canvas: Height, 48 inches; length, 66½ inches

J. H. Donald Agour

VULCAN is seen at his forge, in the right center of the picture, his right arm raised as he is about to strike with his hammer a piece of red hot metal he holds on the anvil with a pair of pincers. Nearby, a woman, seated, and a Cupid are warming their hands at a brazier. On the left Mars and Venus, hand in hand, are seen walking away accompanied by a Cupid dancing along before them and others flying overhead. All the figures are depicted nude, except for conventional draperies. Venus, however, wears an orange-colored garment, girdled above the waist, and about her is a floating scarf of red.

By order of an Executrix.

## Diego Borgraf

### 276—*ST. CATHERINE*

75"

Canvas: Height, 66 inches; width, 46 inches

*W. A. Corra*

FULL-LENGTH seated figure of a woman very richly dressed in blue tunic, over a gown of white and gold, jewels and pearls in hair, great jeweled ornaments at neck and shoulders; the right hand resting on the hilt of her sword and the left extended upward. Overhead are two flying cherubs bringing a crown of roses and a palm of victory. In the landscape background, at the right, a vision is depicted showing prone nude figures of men and a kneeling figure of a woman in red and blue.

*Signed at the lower right, and dated 1656.*

*Property of Mrs. BENJAMIN THAW.*

## Carlo Maratti

### 277—*TITUS VESPASIANUS*

25"

Canvas: Height, 78 inches; width, 58 inches

*Shomer Lee*

AN equestrian figure in helmet, armor and cloak, with a lance at rest. The gray horse with black points is heavily caparisoned with head-piece and trappings of black and gold. Horse and rider face to the right and the background consists of an expanse of sky with low horizon.

Inscription at bottom of canvas: "Titus Vespasianus, Aug. XI.

*From a palace in Rome.*

*Property of Mrs. BENJAMIN THAW.*



## Early Italian School

### 278—ALTARPIECE OF NINE PANELS

Total height, 80 inches; width, 56 inches

/ 80' Height of central panel, 38 inches; width, 19 inches

Robt. McDonald agent

THIS altarpiece comprises nine panels in an ancient frame. In the central panel is a full-length figure of St. John the Baptist with draperies of red and brown bearing staff and *agnus dei*. In the eight surrounding panels various subjects from the Gospels are depicted, including the Baptism of Christ, the decapitation of the Saint and Preaching in the Wilderness.

Property of MRS. BENJAMIN THAW.

## Rubens School

### 279—THE ARRIVAL OF BACCHUS

Canvas: Height, 67 inches; length, 83 inches

IN the center of the picture the life-size figure of Bacchus is seen descending from his golden ear, which is drawn by two leopards. He is preceded by two nymphs and attended by other nymphs, cupids and satyrs, with ewers and wine cups. The figures are partly draped, or nude, and are happily grouped by the artist, forming an animated ensemble. On the left, in the background, is a view of the sea with a sailboat moored near the shore.

Property of MRS. BENJAMIN THAW.

## Rembrandt School

### 280—*QUEEN ESTHER BEFORE THE KING*

75<sup>12</sup>

*Canvas: Height, 70 inches; length, 90 inches*

*G. M. Atkins*

THE composition includes some twelve figures, with Esther, robed in blue and gold, kneeling before the king who lays his scepter upon her crowned head. Behind the king, on his throne at the right, are attendant personages and two boys are in the foreground. The queen's cloak of yellow-brown satin is being removed by two of her women, near whom, on the left, are two courtiers, one holding a book. In the background, through an archway, is a view without, and a canopy and curtain of dark red are seen in the shadows. The general tone of the picture is rich and sombre.

*Property of Mrs. BENJAMIN THAW,*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS



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